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20th Anniversary Edition

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A Little Bit of Everything For Dummies®, 20th Anniversary Edition

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A Little Bit of Everything For Dummies®, 20th Anniversary Edition

by the *For Dummies* family of authors

Foreword by Marc Jeffrey Mikulich

Vice President, Brand Management, John Wiley & Sons

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Foreword

We can map the growth of the *For Dummies* series to the evolution of technology in our lives.

In 1991, corporations were replacing typewriters with personal computers on everybody's desk. The PC, which previously could have been dismissed as a technophile's tinker-toy, was now becoming the essential business productivity tool.

All these workers, faced with these new machines, people who thought they were reasonably intelligent, suddenly started feeling threatened and intimidated and, we dared to say it, dumb.

So *DOS For Dummies* immediately resonated on contact with consumers. They turned a book that some accounts initially refused to stock into a word-of-mouth bestseller.

And for the next three years they bought *For Dummies* books, millions of them. And wrote us letters (maybe not millions of them, but lots). They thanked us for teaching them how to use their computer, their operating system, their applications. And they asked *For Dummies* books to apply those technologies to their lives. Our first response in 1994 was *Personal Finance For Dummies,* another bestseller.

This coincided with another debut in 1994, the first World Wide Web conference, held in Geneva, Switzerland. The Web was introducing the Internet to computer users, and the role of the PC/Mac in peoples' lives was changing again. Computing devices became microwave ovens of information, allowing people everywhere to explore every area of human interest and endeavor.

So *Internet For Dummies* was published that year, winning a first-place award from the Computer Press Association. And so we looked beyond computing itself, to the areas of work and life the Internet could touch, to expand our list and reach.

Our reach also expanded beyond the U.S., and even the English-speaking world. Before the decade was over *For Dummies* books had been published in over 30 languages, from Albanian to Turkish. In the early years, many publishers questioned whether the series would work in their language market. The answer today is a global phenomenon.

Our reach also expanded beyond books. In 1996 a license agreement with EMI brought *Classical Music For Dummies* enhanced CDs to market. Critically and commercially successful, the series initiated the *For Dummies* licensing program of products and services that has included software, consumer electronics, instructional DVDs, DIY home improvement kits, online support services, beginner musical instruments, and more.

Today, as books themselves have reached beyond traditional print formats to digital platforms, *For Dummies* continues to expand, into e-books, enhanced e-books, and mobile applications. And again, this too is happening globally, as Wiley editors in Australia, Canada, Germany, the U.K., and U.S. work together to grow our print and electronic publishing program, which is further enhanced by contributions from licensee publishers in France, the Netherlands, Spain, and elsewhere.

It is remarkable to think that one book published in 1991 led to more than 1,800 further titles, with more than 250 million copies in print, translations in more than 30 languages, distribution in more than 100 countries — all enriching peoples' lives while making knowledge accessible.

Marc Jeffrey Mikulich

Vice President, Brand Management, John Wiley & Sons

Introduction

Welcome to a special e-book from a very special series celebrating a very special anniversary!

Twenty years ago the very first *For Dummies* book, *DOS For Dummies,* was published in the United States. From that first printing of that first book came a series unlike anything in the publishing world, one that's global in both geography — we've been published worldwide in some 30 languages — and in coverage. Go to any section of any bookstore and you'll see the familiar yellow-and-black covers, promising an easy-to-understand approach to help you get where you want to go.

That's who the *For Dummies* series is all about, really — you. Whether you want to learn about computers or wine or art or sports or accounting or science or whatever, *For Dummies* is there for you and millions of other readers, making good on our promise of Making Everything Easier! So when it came time to decide whom to invite to our 20th birthday party, the answer was easy: We're inviting you.

About This e-Book

No single volume can hope to summarize what thousands of titles have meant to millions of readers over the years, and we don't make any claim to do that in this e-book. Rather, this e-book celebrates the breadth and depth of the *For Dummies* series, offering 20 chapters — in honor of our 20 years — from a list of books compiled by our global colleagues at John Wiley & Sons.

This list wasn't easy to compile, either. Ask a dozen *For Dummies* editors what their favorite book is, and you're likely to get as many different answers. Yet we're confident that the chapters we've included give you a representative glimpse at why — no matter what the topic — our products have meant so much to so many by Making Everything Easier.

How This e-Book Is Organized

So what's in this e-book? Well, we've grouped our chapters into five main parts:

- **Part I, Dummies Classics,** offers four chapters from some of our best-loved books. There's a chapter from *DOS For Dummies*, the book that started it all, and chapters from two of our best-sellers: *Windows 7 For Dummies* on the tech side and *Sex For Dummies* on the consumer side. And just for a bit of spice, we've thrown in a chapter from *French For Dummies.* Magnifique!

- **Part II, Daily Dose of Dummies,** offers the kind of lifestyle, self-help, and business skills that our readers have come to treasure. There's one of our famous Part of Tens chapters from *Cognitive Behavioural Therapy For Dummies* and a chapter from *Meditation For Dummies* to help you get your center. Chapters from *Leadership For Dummies* and *Marketing For Dummies* help you develop new skills for the marketplace.

- **Part III, Fun with Dummies,** celebrates life. That's what the *For Dummies* series is about — your life, what you want to accomplish, how you hope to grow, what you want to learn about. To show you how we help readers do that, we have chapters here from *The Royal Wedding For Dummies, Guitar For Dummies, Digital SLR Photography All-in-One For Dummies, Puppies For Dummies, Knitting For Dummies,* and *Wine For Dummies.*

- **Part IV, Get Social,** highlights one of the key reasons why our series has been successful — we not only help you grow, but we also tell you how to share it with others! Chapters here come from *Facebook For Dummies, Social Media Marketing All-in-One For Dummies,* and *Dating For Dummies.*

- **Part V, Going Global,** shares the worldwide appeal of the *For Dummies* series. Contrary to what some may believe, not all *For Dummies* books originate in the U.S. These chapters from *British History For Dummies, Canadian History For Dummies,* and *Rugby Union For Dummies* were done by our Wiley colleagues around the globe, and show how the *For Dummies* approach applies not only to whatever subject is at hand, but also wherever the discussion is taking place.

Icons Used in This Book

Icons — those little round graphics in the left-hand margins — have been part of the *For Dummies* series since the early days. We use them to highlight information that deserves a little extra emphasis or that can be grouped together. You may be thinking, “Grouped together?” Yes. Seriously. Try flipping (or scrolling) through a *For Dummies* book sometime, just to take an “icon tour.” You’ll notice that all the paragraphs associated with a particular icon have a particular theme. It’s almost as though someone planned it that way…

Now, normally at this stage of a *For Dummies* Introduction we list all the icons used in the book. However, with 20 different books represented in this volume, that would take a couple of pages. So we’re just going to share the core four icons that you’ll find used throughout these chapters (and our series) and let you have the joy of discovering the other special icons yourself:

The most self-explanatory icon in our repertoire, we use this to highlight little things that make your life easier or your journey more productive.

Okay, the second-most self-explanatory icon we use. Ignore the advice in these paragraphs at your peril!

Some points shouldn't be forgotten. We've used this icon over the years to point out such items.

One of the hallmarks of the *For Dummies* series is that we get to the point. We use this icon to highlight information that you may find interesting but is above and beyond the basics that you need to understand the subject at hand.

Where to Go from Here

Just keep scrolling down! The first chapter starts in just a couple of pages. Do you have to read these chapters in order? Of course not. That's never been a requirement of a *For Dummies* book. If something strikes your fancy, pause and read it for a while. We promise: There's no quiz at the end.

About the series name

One of the most misunderstood things about the series has been the name — *For Dummies.* We know our readers are anything but. They're intelligent people who know a great deal. They just need to know a bit about something new right now, or want to grow personally or professionally. They want someone to give

them expert advice in plain English (or whatever language the book is printed in).

In fact, the series name came from such a situation. One of our series founders had an epiphany when a bookstore owner kept him waiting while tending to a customer with a question. This was back in the days when personal computers were new, and to use one you had to know a computer command language called DOS. “I don’t understand how to use my computer,” the customer said to the bookstore owner. “Have you got a book on DOS for dummies like me?”

Twenty years and more than 250 million books later, we’ve covered a lot more than just DOS. We’ve not only made everything easier for our readers, but we’ve also done so with the kind of expert advice and “get in, get out” information that has made our series a reference that readers — smart, intelligent readers like you — turn to again and again for advice.

Part I
Dummies Classics

Featuring chapters from:

- The 3rd edition of the book that started it all, *DOS For Dummies* (print ISBN: 978-07645-03610), by Dan Gookin.

- *Windows 7 For Dummies* (print ISBN: 978-0-470-49743-2; ePub ISBN: 9780470555255; eMobi ISBN: 9780470555811), by Andy Rathbone.

- The 2nd edition of *French For Dummies* (print ISBN: 978-1-118-00464-7; ePub ISBN: 9781118138663; eMobi ISBN: 9781118138656), by Zoe Erotopoulos, Dodi-Katrin Schmidt, Michelle M. Williams, and Dominique Wenzel.

- The 3rd edition of *Sex For Dummies* (print ISBN: 978-0-470-04523-7; ePub ISBN: 9781118050699; eMobi ISBN: 9781118054857), by Dr. Ruth Westheimer.

If you would like more information on the books and ebooks in this section, click on the link below and select the title. http://cma.wiley.com/WileyCMA/Section/id-611932.html

In this part . . .

Classic — a word that can be used to describe not only the books represented in this chapter, but the *For Dummies* series as a whole. When the *For Dummies* series began, personal computers were becoming widespread, but how exactly to use them was a bit of a mystery to many people. That's why *DOS For Dummies* and *Windows*

For Dummies (which we've updated with every edition of Windows, including Windows 7) made such a difference in people's lives.

But we didn't stop with computers. *French For Dummies* showed everyone that the approach we used to teach people about computers could also be used to help people learn foreign languages. And Dr. Ruth Westheimer's *Sex For Dummies* enlightened people all over the world about that topic.

So move ahead to these chapters and enjoy. It's a classic ride.

Chapter 1

Easier DOS: The DOS Shell

In This Chapter

- Starting and quitting the DOS Shell
- Changing the display in the DOS Shell
- Moving between different parts of the shell
- Copying files in the shell
- Deleting files in the shell
- Moving files in the shell
- Renaming files in the shell
- Finding a lost file by using the shell
- Changing from one drive to another
- Changing from one directory to another
  - Running programs in the shell

DOS comes with an easy-to-use (yeah, right) *shell program.* The word *shell* means that the program insulates you from cold, prickly DOS, keeping you in a warm, fuzzy graphics environment, supposedly making life easier on you. Inside the shell, you can do all the things you could do outside the shell, though everything's easier, thanks to the pretty graphics and fun, shell-like ways of doing things. Okay, so it may not be that easy, but it's free with DOS, so who's complaining?

Remember that all these functions are particular to the DOS Shell program, specifically the one that comes with DOS

Versions 5.0 and 6.0. The DOS Shell isn't available with MS-DOS 6.2 onward (which includes Windows 95 and Windows 98). Microsoft no longer offers the program or makes it available.

Starting the DOS Shell

To start the DOS Shell, you type its name at the DOS prompt:

```
C> DOSSHELL
```

Press Enter, and in a few moments you see the DOS Shell program on your screen.

The DOS Shell was installed when your computer was first set up for DOS. If you see a `Bad command or file name` error message, your system was probably set up without the shell. Oh, well.

Do You Have a Mouse?

Let's be serious here: You can get the most from the DOS Shell program only if you have a mouse. You can do things without a mouse, but the shell was really designed with a mouse in mind.

- If you don't have a mouse, buy one. If you can't afford one, force someone else to buy a mouse for you.

- This same flawless logic also holds true for Windows: You need a mouse to run Windows.

Quitting the DOS Shell

Okay, you've seen the DOS Shell. La-di-da. To quit the DOS Shell and return to plain old command-line DOS, press F3.

You can also press the Alt+F4 key combination to quit the shell.

If you have a mouse (and you should), you can click the File menu and then choose the Exit menu item.

If you don't have a mouse but would like to use the menus, press Alt+F to *drop down* the File menu, and then press **X** to quit the shell.

- The F3 key is compatible with the DOS Shell program offered with DOS Version 4.0 and with an older shell program called the Microsoft Manager. The Alt+F4 key combination is compatible with all versions of Microsoft Windows, used there to close a program or to quit the Windows environment.

Changing the Display in the DOS Shell

You can look at the DOS Shell in a number of ways, all depending on the horsepower of your computer's graphics.

Use the mouse to choose the Options menu by clicking it. Then click Display. If you don't have a mouse, press Alt+O and then type a **D**. What you see is the Screen Display Mode dialog box, as shown in Figure 1-1. Press the arrow keys to select one of three types of displays: text, graphics, or the number of lines of information on-screen. Click the OK button or press Enter to see the new screen, as shown in Figures 1-2 and 1-3.

Figure 1-1: Clicking the Display item on the Options menu gives you the Screen Display Mode dialog box.

Figure 1-2: Changing a screen to a 25-line display.

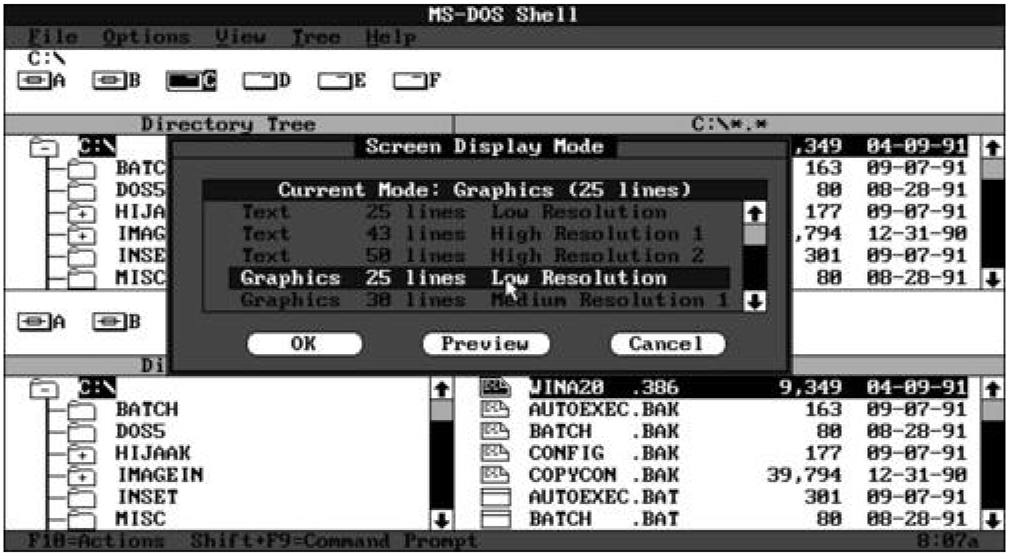
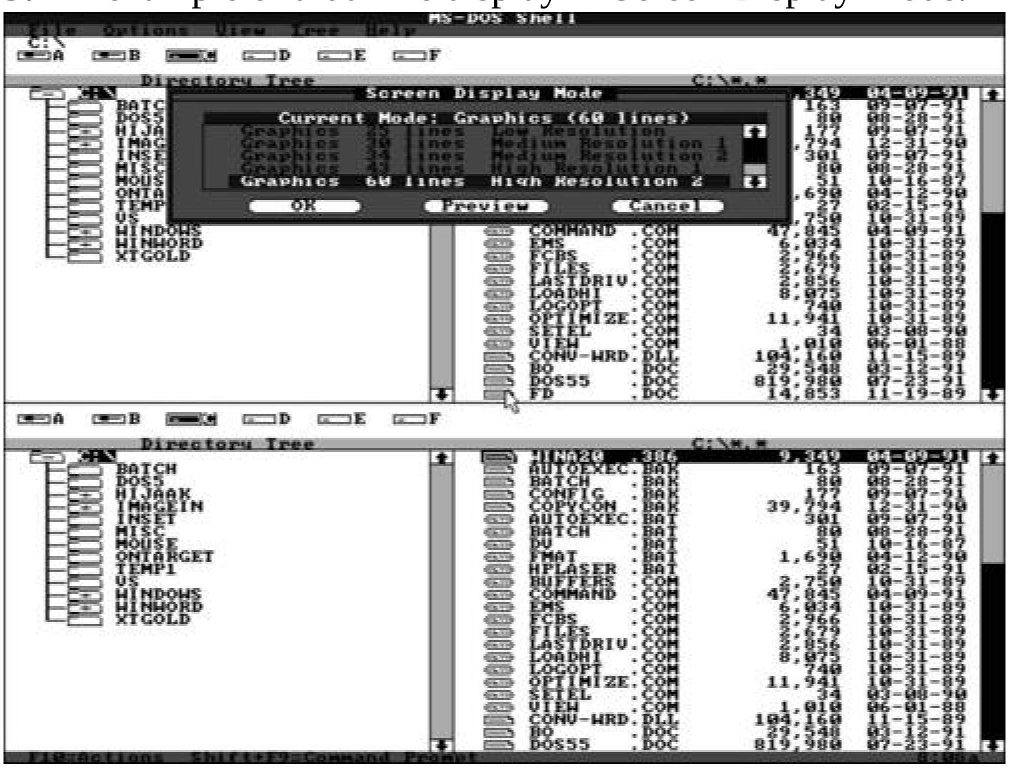
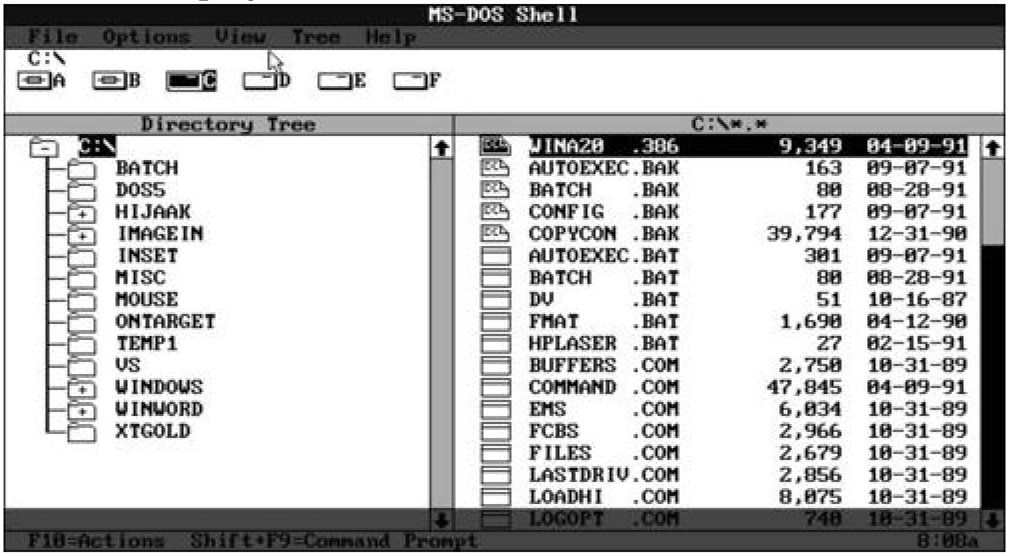


Figure 1-3: An example of a 60-line display in Screen Display Mode.



Another way to change the way the shell looks is to change its layout. You do this from the View menu. You activate the View menu by clicking it with the mouse pointer or by pressing Alt+V, as shown in Figure 1-4. Then, you can select from five views:

Figure 1-4: The screen display in Single File List view, where only files and directories are displayed.



- **Single File List:** Shows only files and directories

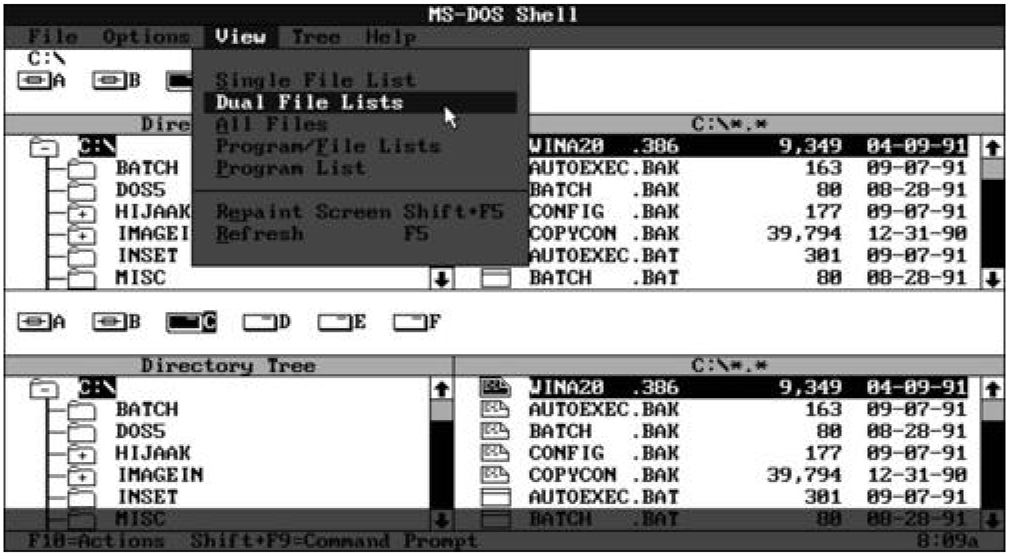
- **Dual File Lists:** Shows two sets of files and directories (good for copying and comparing information, as shown in Figure 1-5)

- **All Files:** Shows only files (good for locating lost files)

- **Program/File Lists:** Shows files, directories, and a list of programs to run

- **Program List:** Shows only programs to run

Figure 1-5: Changing the layout of the shell by using the View menu.



Moving between Different Parts of the Shell

You work in only one area of the shell at a time, which can be frustrating because your eyeballs may be trained on one part of the screen while the computer is "using" another part. Major pain.

To move between each of the different *panels* in the shell, click the mouse in the appropriate one or press the Tab key until that area's panel is highlighted.

Working with Files

To work with a file by using the shell, you must first select the file. You do this by using the mouse to click the file's name. That action highlights the file's name, letting you know that it's selected.

Copying files

To copy a file by using the mouse, first select it by clicking it. Next, drag the file to the proper subdirectory or disk drive, as shown on-screen. A confirmation dialog box appears; click in the Yes button's area.

To copy a file by using the keyboard, highlight the file by pressing the spacebar. Press the F8 key to copy the file. The Copy File

dialog box appears; enter the subdirectory destination for the file.

- Remember that to copy files by using the mouse, you must first press the Ctrl (Control) key. If you forget to do it, the file is moved and the original file is deleted.

- To copy a file in the DOS 5 shell, you must hold down the Ctrl key before you click the file. In DOS 6, you don't have to.

Deleting files

To delete a file, highlight it and then press the Delete key. A dialog box appears, asking whether you really want to delete the file. Select the Yes button if you do; otherwise, press Esc.

Moving files

To move a file, hold down the Alt key and then click the file. Using the mouse, drag the file to the destination directory or drive on-screen. A confirmation dialog box appears, asking whether you want to move the file. Click in the Yes area if you do; otherwise, press Esc to cancel.

If you lack a mouse, you can copy a file by first selecting it and then pressing the F7 key. Type a new destination for the file, and then press Enter.

- In DOS 5, you don't have to hold down the Alt key before clicking the file; just drag the file to move it.

Renaming a file

To rename a file, highlight it and then select the File menu's Rename option: Click the File menu by using the mouse and then click the Rename option. Or, if you only have a keyboard, press Alt+F and then press **N**.

A dialog box appears, giving you the file's original name plus a cute little box in which to type the new name.

- You can also use the shell to rename a subdirectory — which is something you cannot do at the DOS prompt. Simply highlight the directory name and then choose Rename from the File menu (as just described). Note that the same rules for renaming a file apply to a subdirectory.

Viewing a file's contents

To peek at a file's innards, highlight the file and then press Alt+F to drop down the File menu; press **V** to choose View file contents. Alternatively, you can highlight the file's name and press F9. Personally, I find that the F9 key works best.

Note that text files are displayed in a readable format. You can press the up- and down-arrow keys as well as PgUp and PgDn to scroll through the file for your viewing pleasure. (This method is much more enjoyable than tangling with the TYPE command. Ick.)

When you're done browsing, press Esc to return to the DOS Shell's main screen.

- Unreadable, or "Greek," files are displayed by using the horrid — and I hesitate to mention this subject — *hex dump* format. If this topic pleases you (or impresses your friends), cool. Otherwise, press Esc and hunt down more readable files.

- This feature is available only in the DOS Shell program that comes with DOS 6.

Finding a Lost File

Finding a lost file in the shell is a snap — much easier than any other way of finding a lost file. Here's what you do:

Click the File menu and then choose the Search item. If you don't have a mouse, press Alt+F and then press **H**.

Type the name of the file you want to find. Press Enter. After a moment, the search results are displayed. The file is listed by using its full pathname, which shows you where on the disk it's located. Press Esc to return to the shell.

- If the file isn't found, you see the message `No files match file specifier`. Odds are pretty good that the file isn't on that drive. Consider trying another drive; see the following section, "Changing from One Drive to Another," for details, and then try the file search again.

Changing from One Drive to Another

The shell shows you, near the top of the screen, a list of disk drives. Floppy drive A (and B, if you have it) is listed first, followed by drive C and any other hard drives attached to your PC.

To change, or *log*, from one drive to another, press the Ctrl key plus the letter of that drive. For example, to log to drive D, press Ctrl+D; to log to drive C, press Ctrl+C.

- You can also log to another drive by double-clicking it with the mouse.

Changing from One Directory to Another

To switch directories, you must make sure that the Directory Tree panel is active. Click in that panel by using the mouse or press the Tab key until that area's title is highlighted.

You select a directory by pressing the cursor keys or by clicking once on a directory’s name by using the mouse. Any files in that directory are shown in the File panel to the right of the Directory Tree panel.

If the directory has a plus sign by it, it has subdirectories. Click on the directory by using the mouse or press the Plus (+) key to open the directory and list its subdirectories.

Running Programs in the Shell

A program in the DOS Shell can be run in three ways. The first is to locate the COM or EXE program file in the list of files, highlight that file, and then press Enter to run the program.

The second way is to choose the Run menu option on the File menu. Click the word *File*, and then choose Run by using the mouse, or press Alt+F and then press **R** to choose the Run option. Then, type the name of the program to run in the box provided.

The third way is possible only if someone has configured the shell to show a list of programs at the bottom of the screen in the Main panel. Click in that area by using the mouse or press the Tab key until that area is highlighted. Then highlight the name of a program to run and press Enter.

You may need someone else to set up the shell to contain a list of programs to run on your computer. This process is one of those things that’s beyond the scope of what you need to know, so bug your computer manager or a friend into doing it for you. It really does make running things convenient.

Chapter 2

Connecting Computers with a Network

In This Chapter

- Understanding a network's parts
- Choosing between wired and wireless networks
- Understanding a network's parts
- Setting up a small network
- Connecting wirelessly
- Creating a Homegroup to share files
- Sharing an Internet connection, files, and printers on a network
  - Troubleshooting a network

Buying that second PC brings you yet another computing problem: How can two PCs share the same Internet connection and printer? And how do you share your files between your two PCs?

The solution involves a *network*. When you connect two or more computers with a cable, Windows 7 introduces them to each other and lets them swap information, share an Internet connection, and print with the same printer.

If your computers live too far apart to extend a cable, go *wireless*. Also known as *Wi-Fi*, this option lets your computers chatter through the airwaves like radio stations that broadcast and take requests.

This chapter explains several ways to link a handful of computers so that they can share things. Be forewarned, however: This chapter contains some pretty advanced stuff. Don't tread here unless you're running an Administrator account and you don't mind doing a little head-scratching as you wade from conceptualization to actualization to, "Hey, it works!"

Understanding a Network's Parts

A *network* is two or more computers that have been connected so that they can share things. Although computer networks range from pleasingly simple to agonizingly complex, they all have three things in common:

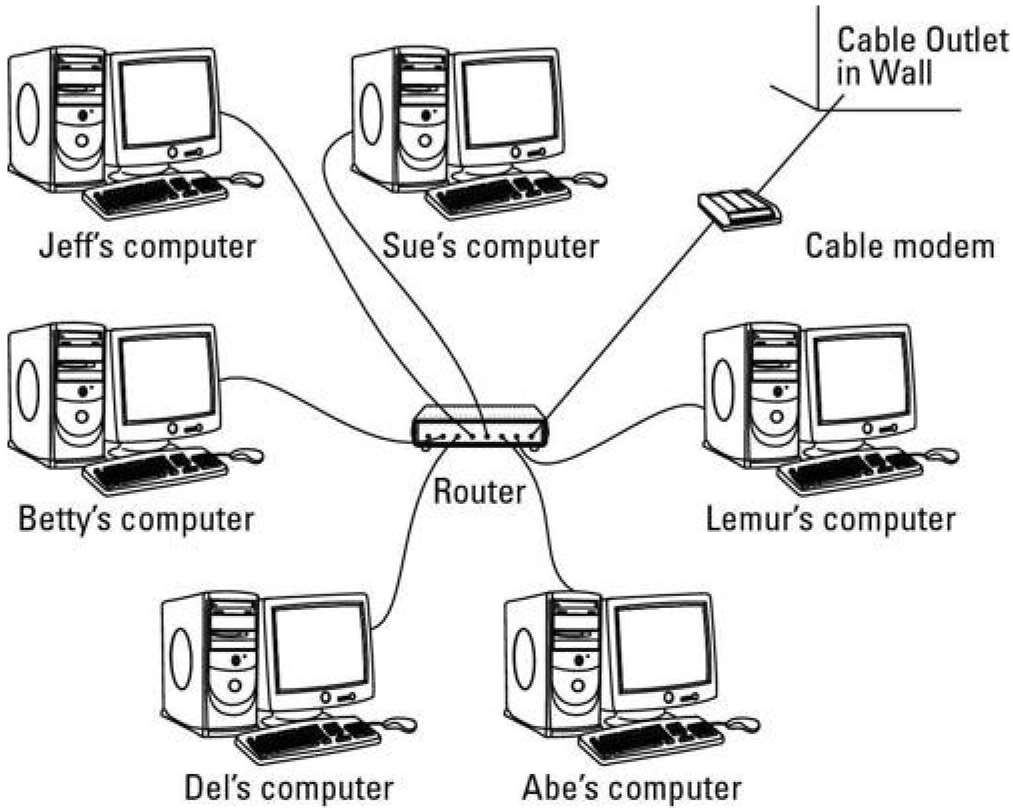
- **A network adapter:** Every computer on your network needs its own network adapter. Adapters come in two main forms. A *wired* network adapter is a special jack where you plug in a cable to connect one computer with the other computers. A *wireless* network adapter translates your computer's information into radio signals and broadcasts them to the other computers. (Feel free to mix wired and wireless adapters; they get along fine.)

- **A router:** When you connect two computers with a single cable or with wireless connections, each computer is smart enough to swap messages with the other one. But the easiest way by far to share Internet signals and files comes from an electronic traffic cop in the form of a little box called a *router.* Each computer connects to the router, which sends the right messages to the right computer.

- **Cables:** Wireless networks don't require cables. But wired networks need cables to connect the computers' network adapters to each other or to the router.

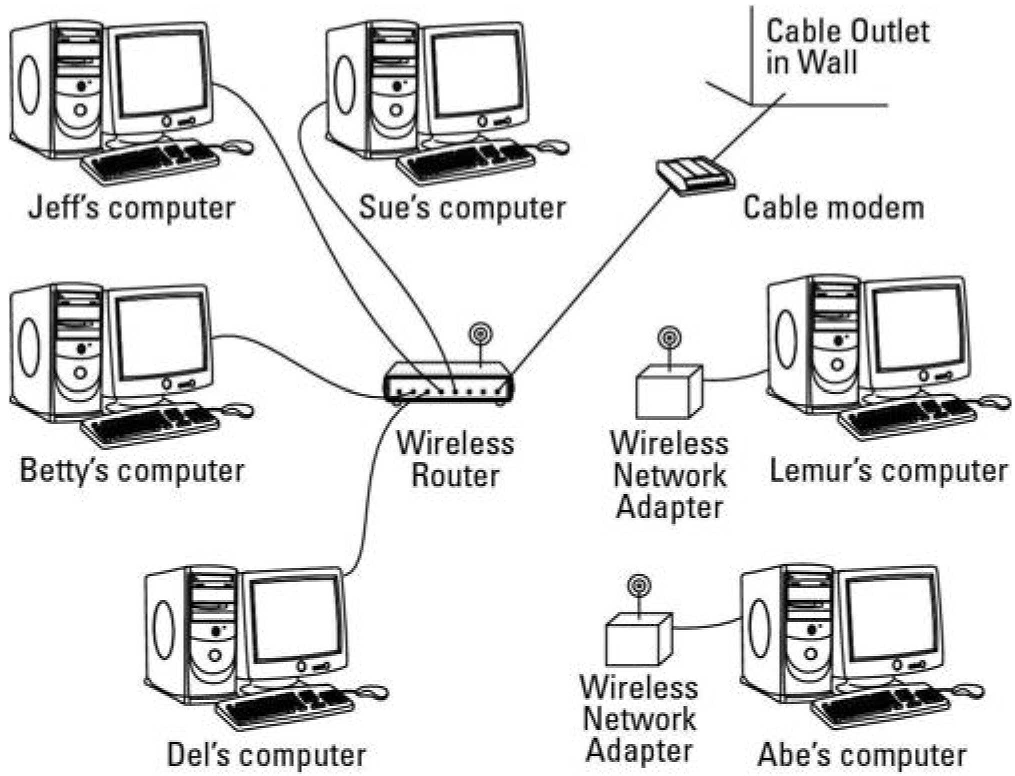
Most networks resemble a spider, as shown in Figure 2-1, with each computer's cable connecting to the router in the center.

Figure 2-1: A wired network resembles a spider, with each computer's cable connecting to a router in the center.



A wireless network looks identical but without the cables. Or, you can mix wired and wireless adapters to create a network resembling Figure 2-2. Many routers today come with built-in wireless access, letting your PCs connect to them with both wired and wireless adapters.

Figure 2-2: Adding a wireless router and wireless network adapters lets you combine wired and wireless network adapters in one network.



Windows 7 divides its attention among networked computers quite well. It lets every networked computer share a single Internet connection, for example, so that everyone can surf the Internet or check their e-mail simultaneously. Everyone can share a single printer, as well. If two people try to print something simultaneously, Windows stashes one person's files until the printer is free and then prints them when the printer's ready.

Setting Up a Small Network

If you're trying to set up a lot of computers — more than ten — you probably need a more advanced book. Networks are fairly easy to set up, but sharing their resources can be scary stuff, especially if the computers contain sensitive material. But if you're just trying to set up a few computers in your home or home office, this information may be all you need.

Begin Sidebar

Choosing between wired and wireless networks

Today, *wireless* (also known as *Wi-Fi*) is the buzzword, and it’s easy to see why. You can easily string cables between computers that sit on the same desk or live in one room, but cables quickly become messy when computers live in separate rooms. The solution comes with wireless network adapters, which convert the information to radio waves and broadcast the waves to other computers on the network. The wireless adapters on the other computers catch the waves and convert them back into information.

But just as radio broadcasts fade as you drive out of the city, wireless signals fade, as well. The more they fade, the slower the connection becomes. If your wireless signals pass through more than two or three walls, your computers may not be able to communicate. Also, wireless networks take longer to set up because they have *a lot* more settings to tweak.

Wired connections work more quickly, efficiently, securely, and inexpensively than wireless. But if your spouse wants the cables removed from the hallways, wireless may be your best option. Remember, you can set up adjacent computers with cables and use wireless for the rest.

To use wireless with broadband Internet access, buy a router with a built-in wireless access point. If you live in a big home, ask the salesperson about a “wireless signal booster” that can increase your range.

End Sidebar

So without further blabbing, here’s a low-carb, step-by-step list of how to set up a small and inexpensive network. The following sections show how to buy the three parts of a network — network adapters, cables (or wireless connections), and a router for moving

information between each computer. I explain how to install the parts and, finally, how to make Windows 7 create a network out of your handiwork.

TIP You can find more detailed instructions about home networking in my book *Upgrading & Fixing PCs For Dummies* (Wiley Publishing, Inc.).

Buying parts for a network

Walk into the computer store, walk out with this stuff, and you’re well on your way to setting up your network:

Fast Ethernet or 100BaseT cable: Buy a cable for each PC that won’t be using wireless. You want an *Ethernet* cable, which resembles phone cable but with slightly thicker jacks. Ethernet cable is sometimes called Ethernet RJ-45, Cat 5, Cat 5e, Cat 6, Fast Ethernet, LAN cable, 100BaseT cable, or 1000BaseT cable. The names usually include a number relating to the cable’s speed rating: 10, 100, or 1,000. (Big numbers are faster, so opt for the fastest you find.)

Some of today’s newer homes come conveniently prewired with network jacks in the wall, sparing their owners the bother of buying and stringing long cables from room to room. If your computers live too far apart for cables, buy a wireless network adapter, described next.

Network adapters: Each computer on the network needs its own network adapter, and those gadgets come in two main varieties: wired and wireless. Most computers come with a built-in wired network adapter, sparing you the cost. Most newer laptops come with both wired *and* wireless adapters preinstalled, letting you connect either way.

If you need to buy a network adapter, keep these factors in mind:

- A wired adapter needs a 10/100 Ethernet connector. These adapters can plug into a USB port, plug inside one of your desktop computer's unused slots, or even piggyback on your home's power or telephone lines.

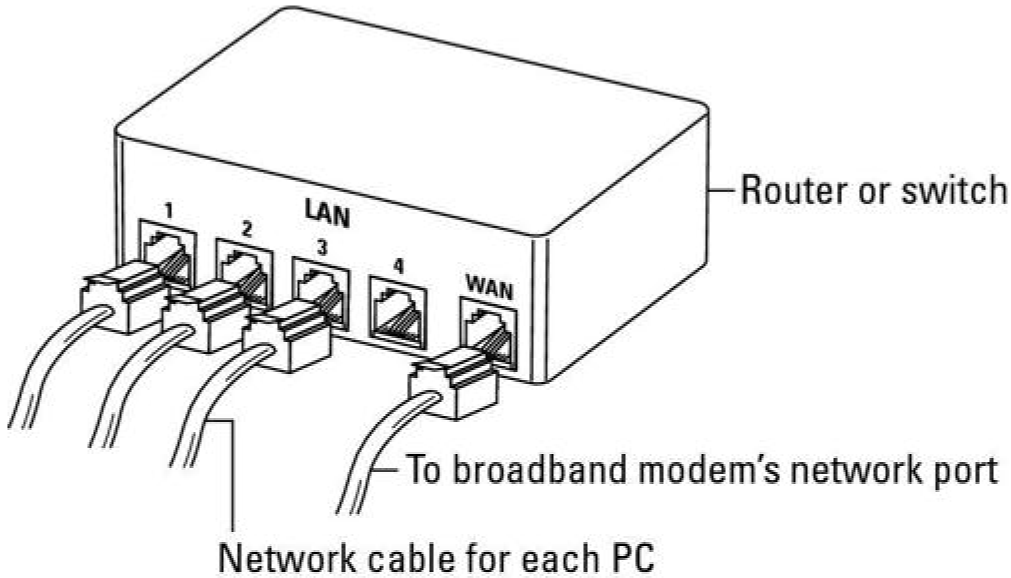
- The adapter's box should say that it's *Plug and Play* and supports Windows 7. (Adapters that support Windows Vista should also work, but save your receipt, just in case.)

Router: Most of today's routers come with built-in wireless, and some even come with a built-in broadband modem. The most expensive part of your network, your choice of router depends on your Internet connection and network adapters:

- Broadband Internet users should purchase a router that has enough ports for each networked computer. If you need a wireless connection, buy a router with built-in wireless access. Figure 2-3 shows where to plug in the router's cables.

- Routers usually include ports for either four or eight wired connections. Wireless routers can shuffle connections between dozens of wirelessly connected computers.

Figure 2-3: Your router needs a numbered port for every PC's cable, and it needs a WAN port for your broadband modem.



TIP

Buying the same brand of wireless router and wireless network adapter makes them easier to set up.

That's the shopping list. Drop this list onto the copy machine at the office and take it to the computer store.

Installing a wired network

After you've bought your network's parts, you need to plug everything into the right place. Windows 7 — as well as XP and Vista — should automatically recognize the newly installed network adapters and embrace them gleefully.

1. Turn off and unplug all the computers on your soon-to-be network.

Turn 'em all off; unplug them as well.

2. Turn off all the computers' peripherals — printers, monitors, modems, and anything else that's attached.

3. Install the network adapters, if necessary.

Plug the USB adapters into your computers' USB ports. If you're using adapter cards in a desktop PC, remove each computer's case and push the card into the proper size of slot. (If you live in a static-prone environment, ground yourself first by touching the side of the computer's case.)

If a card doesn't seem to fit into a slot, don't force it. Different types of cards fit into different types of slots, and you may be trying to push the wrong type of card into the wrong type of slot. See whether it fits into another slot more easily. Shameless plug: My book *Upgrading & Fixing PCs For Dummies* explains slots and cards in much more detail.

4. Replace the computers' cases, if necessary, and connect a network cable between each computer's adapter and the router.

Unless you're using wireless adapters, you may need to route cables under carpets or around doorways. (Routers have power cords that need to be plugged into a wall outlet as well.)

5. Broadband Internet users should plug their modems into the router's WAN port.

Most routers label their cable modem's port with the letters WAN (wide area network). The router's other ports, labeled LAN (local area network), are numbered. You can plug any PC into any of the numbered ports. (You can leave any unused numbered ports empty.)

Dialup modem owners can keep the modem plugged into the computer. When that computer is turned on and connected to the Internet, Windows 7 allows each networked computer to share its dialup Internet connection.

The easiest way to connect two computers

Sometimes you simply need to link two computers, quickly and easily, to move information from one computer to another (from an old computer to a new one, for example). You don't need expensive equipment, just a special breed of cable called a *crossover Ethernet* cable. Be sure to emphasize *crossover* or *crossed* cable when shopping at the computer store; a regular Ethernet cable won't work.

Connect the crossed cable between the two computers' network adapters, and Windows 7 creates a quick network between the two computers. If one computer connects to the Internet, the other computer should be able to find and share its Internet connection.

For linking two PCs on the cheap, that cable may be all you need.

End Sidebar

6. Turn on the router, the computers, and the computers' peripherals.

Turn on the router first, then the computers and their monitors, printers, modems, and whatever else happens to be connected to them.

7. Select a location for your network.

When Windows 7 wakes up and notices the newly attached network equipment, it asks you for your network's *location:* Home, Work, or Public Location. Choose whether you're working at home or work (safe) or in public (much less safe), and Windows 7 automatically adds the proper security level to protect you.

If all goes well, Windows 7 wakes up, notices its newly installed network adapter, and automatically sets up the applicable connections. If your computer's network adapter came with an installation CD,

insert it now. (If the setup program doesn't run automatically, double-click the disc's Setup file to install the software.)

If all *doesn't* go well, you probably need a new driver for your network adapter.

Windows 7 does a reasonably good job of casting its networking spells on your computers. If the computers are all connected correctly and restarted, chances are good that they wake up in bondage with each other. If they don't, try restarting them all again.

Keep these things in mind when setting up your network:

- If you choose Home as your network location in Step 7, Windows asks if you'd like to create a *Homegroup* to share files with the computer's user accounts, as well as with your networked PCs. Take it up on its offer and move ahead to the section "Setting Up a Homegroup," later in this chapter.

- After you create a Homegroup, Windows 7 automatically shares three of your libraries with every networked PC: your Music, Pictures, and Video libraries. Any files you place inside those folder are available to everybody on your PC as well as anybody connected to the network. (I explain more about sharing files, folders, printers, and other items later in the section "Connecting to and Sharing Files with Windows XP and Windows Vista PCs.")

- Windows XP names its shared folder *Shared Documents.* Windows Vista and Windows 7 name their shared folders as *Public,* instead. But both do the same thing: They provide a place to share files with other people on the same PC, as well as on the same network.

- To see other PCs connected to your PC through the network, open any folder and click the Network link in the Navigation Pane on the left.

- If your PCs can't see each other, make sure that each PC uses the same workgroup name, covered in the "Workgroup names and Windows XP" sidebar.

Begin Sidebar

Workgroup names and Windows XP

Like children and pets, networks need names. A network's name is called a *workgroup,* and for some reason, Microsoft used different workgroup names in different versions of Windows. That causes problems if you have any Windows XP Home PCs on your network.

Windows XP Home PCs automatically use MSHOME as their workgroup name; Windows XP Professional, Windows Vista, and Windows 7 PCs use WORKGROUP as their workgroup name. The result? Put a Windows 7 PC and a Windows XP Home PC on the same network, and they can't find or talk with each other: One PC searches in vain for other MSHOME PCs, and the other looks for WORKGROUP PCs.

The solution is to give them both the *same* workgroup name, a fairly easy task with these steps:

1. On your Windows XP Home PC, click the Start menu, right-click My Computer, and choose Properties.

The System Properties window appears, revealing basic techie information about your PC.

2. Click the Computer Name tab and click the Change button.

The Computer Name Changes dialog box appears.

3. In the bottom box, change the Workgroup name to WORKGROUP**.**

That puts Windows XP Home in the same workgroup as the rest of your PCs.

Tip: Be careful in this step to change the PC’s *workgroup* name, not its *computer* name — they’re different things.

4. Click OK to close the open windows and, when asked, click the Restart Now button to restart your PC.

Repeat these steps for any other Windows XP Home PCs on your network, making sure that the name WORKGROUP appears in each Workgroup box.

End Sidebar

Connecting Wirelessly

Setting up your own wireless home network takes two steps:

1. Set up the wireless router or wireless access point to start broadcasting and receiving information to and from your PCs.

2. Set up Windows 7 on each PC to receive the signal and send information back, as well.

This section covers both of those daunting tasks.

Setting up a wireless router or access point

Wireless connections bring a convenience felt by every cell phone owner. But with computers, a wireless connection is more complicated to set up than a wired connection. You’re basically setting up a radio transmitter that broadcasts to little radios attached to your PCs. You need to worry about signal strength, finding the right

signal, and even entering passwords to keep outsiders from listening in.

Wireless transmitters, known as *wireless access points* (WAPs), come built into most routers today. Unfortunately, different brands of wireless equipment come with different setup software, so there's no way I can provide step-by-step instructions for setting up your particular router.

However, the setup software on every model of router requires you to set up these three things:

- **Network name (SSID):** Enter a short, easy-to-remember name here to identify your particular wireless network. Later, when connecting to the wireless network with your computer, you'll select this same name to avoid accidentally connecting with your neighbor's wireless network.

- **Infrastructure:** Choose Infrastructure instead of the alternative, Ad Hoc.

- **Security:** This option encrypts your data as it flies through the air. Most routers offer at least three types of security: WEP is barely better than no password, WPA is much better, and WPA2 is better still. Look to see which of those three acronyms your PC's wireless network adapter supports, and choose the best of the three. (Your router's security can only be as good as your wireless network adapter's security, or they can't communicate.)

Many routers include an installation program to help you change these settings; other routers contain built-in software that you access with Windows' own Web browser.

As you enter settings for each of the three settings, write them on a piece of paper: You must enter these same three settings when setting up your PC's wireless connection, a job tackled in the next section. You'll also need to pass out that information to any houseguests who want to check their e-mail on their laptops.

Setting up Windows 7 to connect to a wireless network

After you've set up your router or wireless access point to broadcast your network, you must tell Windows 7 how to receive it.

To connect to a wireless network, either your own or one in a public place, follow these steps:

1. Turn on your wireless adapter, if necessary.

Many laptops turn off their wireless adapters to save power. To turn it on, open the Windows Mobility Center by holding down the Q key and pressing X, and click the Turn Wireless On button. Not listed? Then you need to pull out your laptop's manual, unfortunately.

If your taskbar contains a wireless network icon (shown in the margin), click it to jump to the description in Step 3. That icon is a handy way to connect wirelessly at coffee shops, airports, and hotels.

2. Open the Start menu, choose Control Panel, choose Network and Internet, and click Network and Sharing Center.

The Network and Sharing Center window appears, as shown in Figure 2-4.

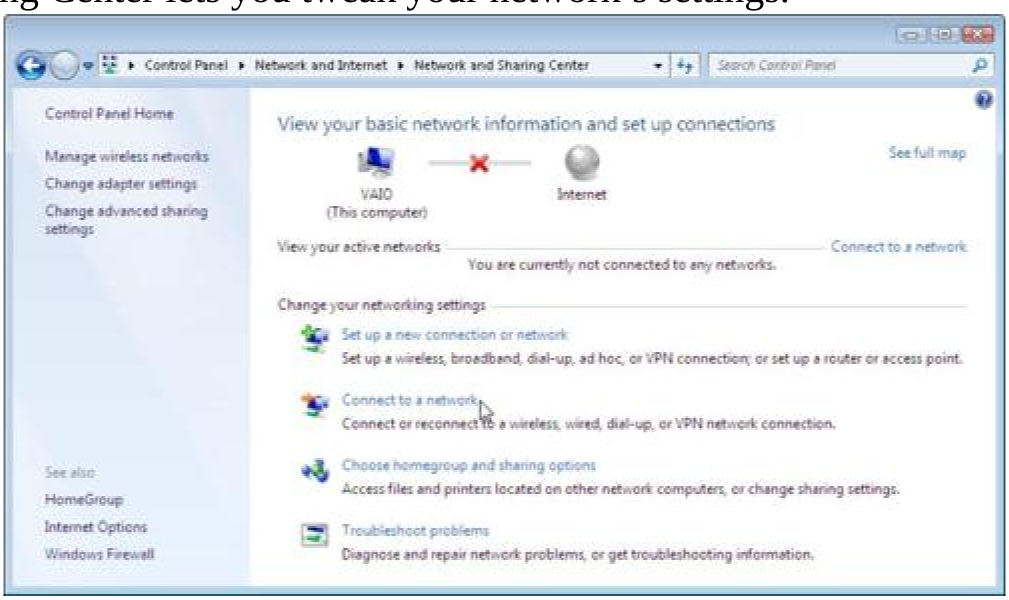
3. Choose Connect to a Network.

A window appears in your desktop's bottom-right corner, listing all the wireless networks your PC finds within range, as shown in Figure 2-5. Don't be surprised to see several networks listed, as your neighbors are probably seeing your network listed, as well.

When you hover your mouse pointer over a network's name, Windows 7 sums up the connection four ways, all shown in Figure 2-5:

- **Name:** This is the network's name, also known as its *SSID* (Service Set Identifier). Because wireless networks overlap, network names let you connect to the specific network you want. Choose the SSID name you gave your wireless router when you set it up, for example, or select the name of the wireless network at the coffee shop or hotel.

Figure 2-4: A starting point for diagnosing network problems, the Network and Sharing Center lets you tweak your network's settings.



- **Signal Strength:** These green vertical bars work much like a cell phone's signal strength meter: More bars means a stronger connection that's labeled as Excellent. Connecting to networks with two bars or less will be frustratingly sporadic, and labeled Poor.

- **Security Type:** Networks listed as Unsecured Network don’t require a password. That means you can hop aboard and start surfing the Internet for free — even if you don’t know who owns the network. However, the lack of a password means that other people can eavesdrop. Unsecured networks work fine for quick Internet access, but they aren’t safe for online shopping. A security protected network, by contrast, is safer, as the network’s password filters out all but the most dedicated snoops.

- **Radio Type:** This lists the speed of the signal. 802.11g is fast, 802.11n is faster still, and 802.11b is slow.

Figure 2-5: Windows lists every wireless network within range.

4. Connect to the desired network by clicking its name and clicking Connect.

If you spot your network's name, click it, and then click the Connect button that appears.

If you're connecting to an *unsecured network* — a network that doesn't require a password — you're done. Windows 7 warns you about connecting to an unsecured network, but a click of the Connect

button lets you connect anyway. (Don’t do any shopping or banking on an unsecured connection.)

If you select the adjacent Connect Automatically check box before clicking the Connect button, Windows automatically connects to that network whenever it’s in range, sparing you the process of manually connecting each time.

Clicking the two blue arrows in the upper-right corner, shown in Figure 2-5, tells Windows to search again for available networks — a handy trick when you’ve moved to a spot that may offer better reception.

If you *don’t* spot your desired network’s name, jump ahead to Step 6.

5. Enter a password, if needed.

When you try to connect to a security-enabled wireless connection, Windows 7 asks you to enter a “network security key” or “passphrase” — technospeak for “password.” Here’s where you type the password you entered into your router when setting up your wireless network.

If you’re connecting to somebody *else’s* password-protected wireless network, pull out your credit card. You need to buy some connection time from the people behind the counter.

Don’t see your wireless network’s name? Then move to the next step.

6. Connect to an unlisted network.

If Windows 7 doesn’t list your wireless network’s name, two culprits may be involved:

- **Low signal strength.** Like radio stations and cell phones, wireless networks are cursed with a limited range. Wireless signals travel several hundred feet through open air, but walls, floors, and ceilings severely limit their oomph. Try moving your computer closer to the wireless router or access point. (Or just move to a different spot in the coffee shop.) Keep moving closer and clicking the Refresh button (shown in margin) until your network appears.

- **It's hiding.** For security reasons, some wireless networks don't broadcast their names, so Windows lists an invisible networks' name as Other Network. To connect to an unnamed network, you must know the network's *real* name and type in that name before connecting. If you think that's your problem, move to the next step.

7. Click a wireless network listed as Other Network.

When asked, enter the network's name (SSID) and, if required, its password, described in Step 5. Once Windows 7 knows the network's real name and password, Windows 7 will connect. Without that name or password, however, you're locked out.

8. Change to a home or work network, if needed.

When you connect wirelessly, Windows 7 sometimes assumes you're connecting to a public network, so it adds an extra layer of security. That security makes it more difficult to share files, which is usually why you're setting up a home network in the first place.

Fix that by switching to a home or work network: Call up the Network and Sharing Center (as described in Step 2) and then click the words Public Network — if you spot it in the View Your Active Networks section — to change the setting. When the Set Network Location window appears, choose Home Network or Work Network, depending on your location.

Choose Home or Work *only* when connecting to a wireless connection within your home or office. Choose Public for all others to add extra security.

After you've connected all your PCs, every networked PC should be able to connect to the Internet. However, you still need to tell your Windows 7 PCs to share their files with your other PCs. To do that, create a Homegroup, covered in the next section.

If you're still having problems connecting, try the following tips:

- When Windows 7 says that it can't connect to your wireless network, it offers to bring up the Network troubleshooter. The Network troubleshooter mulls over the problem and then says something about the signal being weak. It's really telling you this: Move your PC closer to the wireless transmitter.

- If you can't connect to the network you want, try connecting to one of the unsecured networks, instead. Unsecured networks work fine for casual browsing on the Internet.

- Windows can remember the name and password of networks you've successfully connected with before, sparing you the chore of reentering all the information. Your PC can then connect automatically whenever you're within range.

- Cordless phones and microwave ovens, oddly enough, interfere with wireless networks. Try to keep your cordless phone out of the

same room as your wireless PC, and don't heat up that sandwich when browsing the Internet.

Setting Up a Homegroup

Networks can be notoriously difficult to set up. To solve the problem of cranky networks and their even crankier owners, Microsoft added *Homegroups* to Windows 7. A new way of networking, Homegroups offer a simple way to let every PC in the house share files, including music, photos, and movies, and even the household or office printer.

The catch? Homegroups only work with other Windows 7 PCs, unfortunately. But even if you have only one Windows 7 PC in your home network, set up its Homegroup anyway to gain these two big benefits:

- Homegroups let every user account on that Windows 7 PC share their files more quickly and easily with each other — much more easily than in Windows Vista or Windows XP.

- Creating a Homegroup lets your PC share files with older PCs still running Windows Vista or Windows XP and their clunkier file sharing methods.

Here's how to set up a new Homegroup on a Windows 7 PC, as well as how to join an existing Homegroup:

1. Click the Library icon on your taskbar to launch your Libraries window.

Actually, you can open any folder on your PC. Or just click the Start button and choose Computer. Either way, you'll spot the word HomeGroup in the Navigation Pane along the open folder's left side.

2. Right-click the Homegroup link in the Navigation Pane and click the Create a Homegroup button.

If you see a Join Now button, click it, instead: Somebody has already created a Homegroup on your network. After clicking the Join Now button, move to the next step.

If you don't spot the words Create a HomeGroup on the right-click menu, your Homegroup is already set up; choose Change HomeGroup Settings, instead, and move to the next step.

3. Decide what items to share on your Homegroup, and click Next or Save Changes.

Shown in Figure 2-6, the window lets you select the items you want to share with your Homegroup brethren. (If you clicked Change HomeGroup Settings in the previous step, your window will look slightly different than this one.)

Figure 2-6: Select or deselect check boxes next to any items you don't want shared.

Windows 7 normally shares your Pictures, Music, and Videos libraries, as well as any printer that's attached to any PC on your Homegroup. Most people leave their Documents library unshared because it usually contains more private items.

Select an item's check box to share it; remove the check mark to stop sharing.

Sharing a folder simply lets other people access that folder's files — view the pictures or watch a video, for example. They can neither change nor delete those files, nor can they create or place any files in your folder.

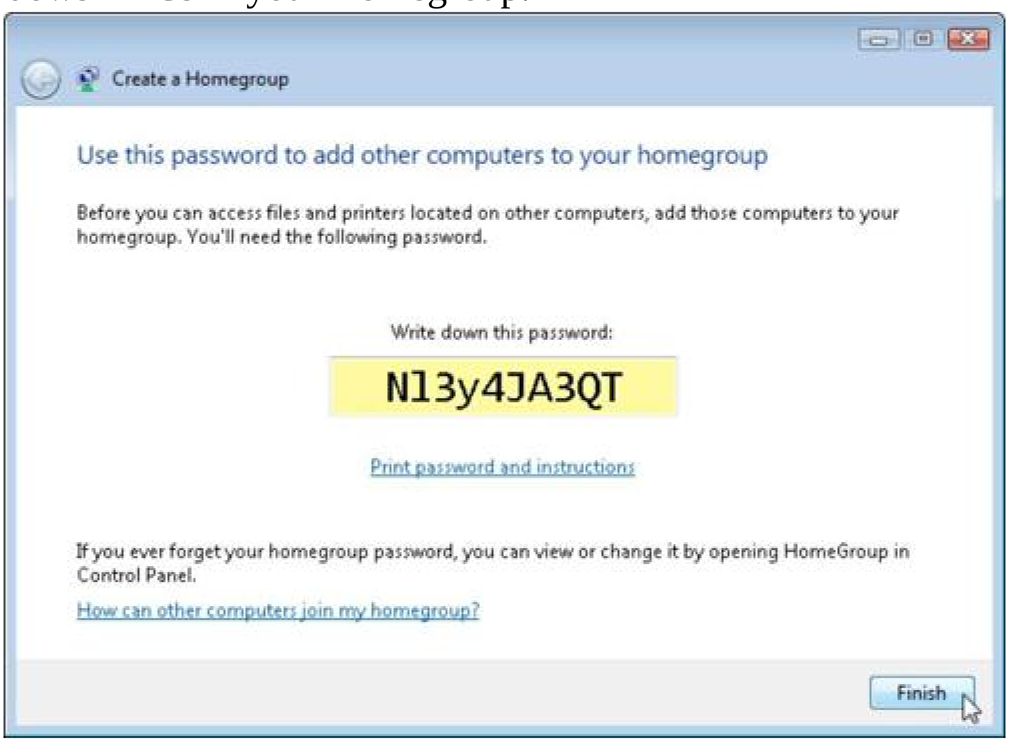
4. Process the password and click Finish.

For this step, how you process the password depends on whether you're creating or joining a Homegroup:

• **Creating a Homegroup:** Windows 7 spits out a customized password, shown in Figure 2-7. The password contains a mixture of numbers and letters, both upper- and lowercase, so write it down carefully. You need to type it into each Windows 7 PC within your Homegroup.

• **Joining a Homegroup:** Type in the password given out by the PC that created the Homegroup. (To see the password, head to the PC that created the Homegroup, right-click the word Homegroup in the Navigation Pane, and choose View HomeGroup Password.)

Figure 2-7: Carefully write down the password and then type it into the other Windows 7 PCs in your Homegroup.



When you're through with these steps, you've created or joined a Homegroup that's accessible from the Navigation Pane of every Windows 7 PC on your network. You've also set up your PC to allow its Music, Photos, and Videos libraries to be shared, something I describe in the next section.

- When you create or join a Homegroup, you're choosing what libraries to share only from your *own* account. If other account holders on that PC also want to share their libraries, they should do this: Open any folder, right-click Homegroup in the Navigation Pane, and choose Change HomeGroup Settings. There, they can add check marks to the items they want to share and then click Save Changes.

- Changed your mind about what to share on your PC? Follow the steps in the preceding paragraph to change the check boxes next to your own folders.

- Forgot the all-important Homegroup password? It's available on any PC on the Homegroup: Open any folder, right-click the word Homegroup in the Navigation Pane, and then choose View the HomeGroup Password.

- PCs running Windows 7 Starter Edition can't create a Homegroup, but they can join one. (That version of Windows might be sold on some *netbooks,* which are tiny, inexpensive laptops.)

Sharing Files within a Homegroup

Windows 7 does an admirable job of isolating user accounts, so no one can mess with anybody else's files or settings. But what if you *want* to step outside of your sandbox and share files with somebody else's account? After all, vacation photos aren't much good unless you can share them.

The answer comes with Windows 7's new *Homegroup* feature. After one account holder on your PC has created a Homegroup, described in the previous section, everybody can share their music, videos, photos, and documents with everybody else on the PC, as well as everyone on the network.

This section explains how to share certain items, *not* share other items, and how to access files shared by other users on your PC and network.

Choosing what items to share in a Homegroup

Like the best types of mailing lists, Homegroups are *opt-in*, meaning Windows 7 won't share your items until you decide you *want* to share them, and you must specify exactly *which* items you want to share. Here's how to choose the items you want to add to your Homegroup, making them available to others:

1. Open any folder, right-click the word Homegroup in the Navigation Pane, and choose Change HomeGroup Settings from the pop-up menu.

A window appears, similar to the one shown earlier in Figure 2-6, listing your four main libraries: Pictures, Documents, Music, and Videos.

2. Select the check boxes beside the libraries you want to share and then click Save Changes.

Most people choose to share everything but their Documents library, which usually contains more sensitive information than the others. The Printers check box should stay selected, if it's listed, in case any networked Windows 7 PCs want to print to it later.

A short while after you click Save Changes, everybody else on your PC may access the libraries you've chosen to share, as well as everything inside those libraries. (That's why most people share only their Music, Pictures, and Videos libraries, and leave their Documents folder private.)

Can other people mess up my shared files?

When you share libraries on Homegroups, you want the benefits of sharing: You want your family to marvel over your photos of Costa Rican tree frogs, for example. But you don't want anybody to delete or mess up your original files. Will sharing your files allow people to delete them or draw moustaches on your photos?

No. That's because Homegroups show the contents of a *library.* And libraries actually show the contents of at least *two* folders: Your own folder, and one that's called *Public*. The library displays the contents of both folders in one window, but it treats the two folders very differently. Here's the scoop:

- **Your own folder:** When you place a file or folder into one of your libraries, Windows automatically places the item in your *own* folder. If you've chosen to share that folder through the Homegroup, other people can *see* that folder's files, *view* the photos, *hear* the music, or *watch* the videos. They can even make copies of them to do with as they please. But they can't change or delete any of your *original* files, thankfully.
- **Public:** In addition to displaying the contents of your folder, libraries display the contents of a second folder, known as the Public folder. The Public folder remains fair game for anybody and everybody. Anything you place inside the Public folder can be changed or deleted by anybody else. But since you made the decision to put it in the Public folder rather than in

your own folder, you want that to happen: You *want* somebody to offer advice to your term paper, for example, or to touch up your photos and burn them to a DVD.

So, when you want to collaborate with others on a file, place that item in your library's Public folder.

End Sidebar

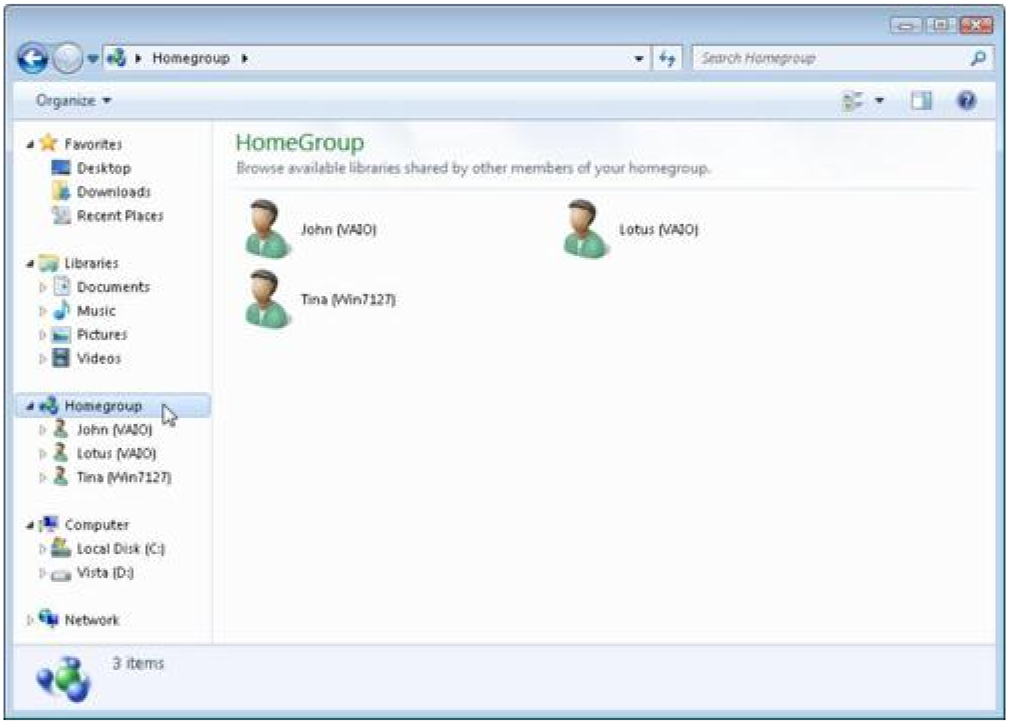
Things you choose to share can't be deleted or changed by others unless you specifically want those things to be changed. And for the full story on letting people change your files, drop by the sidebar "Can other people mess up my shared files?"

Accessing what others have shared

To see the shared libraries of other people on your PC and network, click the word Homegroup, found in the Navigation Pane of every folder. The right side of the window, shown in Figure 2-8, promptly lists the names and androgynous icons of every account holder who's chosen to share their files.

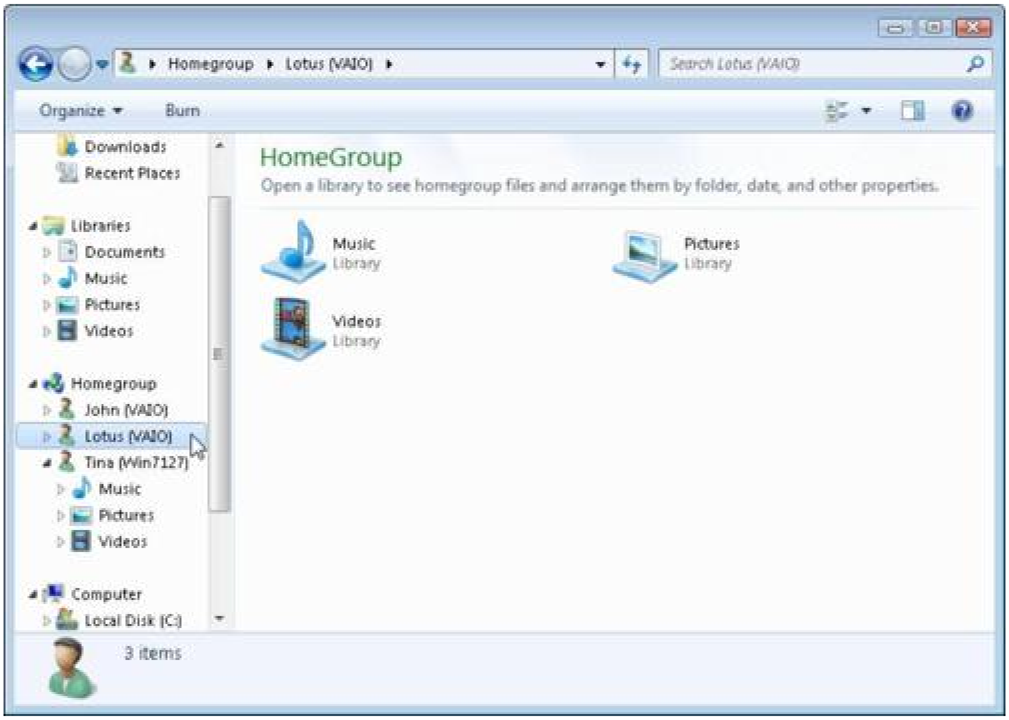
You may also spot names of account holders on *networked* Windows 7 PCs — PCs connected to your PC either wirelessly or with cables — who've chosen to share their libraries.

Figure 2-8: Click the word Homegroup to see any account holders who've shared their libraries.



To browse the libraries shared by another person within the Homegroup, double-click that person's name from the Homegroup window. The window promptly displays that person's shared libraries, as shown in Figure 2-9, ready to be browsed as if they were your own.

Figure 2-9: Click a person's name to see her shared libraries.



You can do more than browse those libraries, as described here:

- **Opening:** To open a file on a shared library, double-click its icon, just as you would any other file. The appropriate program opens it. If you see an error message, the sharing person created the file using a program you don't own. Your solution? Buy or download the program from the Internet or ask the person to save the file in a format that one of your programs can open.

- **Copying:** To copy a file from one person's Homegroup, drag it into your own library: Point at the file you want and, while holding down the mouse button, point at your own library. Let go of the mouse button, and Windows 7 copies the file into your library. Alternatively, select the file and press Ctrl+C to copy it; then go into the folder where you want to put the copied file and press Ctrl+V to paste it.

- **Deleting or changing:** You can delete or change some, but not all, of the items in another person's Homegroup. I explain why in the

sidebar “Can other people mess up my shared files?”

Homegroups work only with Windows 7 PCs, unfortunately. Holdouts still clinging to Windows Vista or Windows XP can still share files and folders through a network by copying them into their Public or Shared Documents folders.

Connecting to and Sharing Files with Windows XP and Windows Vista PCs

Setting up a Homegroup makes it easy for people running Windows 7 to share files, folders, and even printers. Different account holders on the same PC can share files by clicking Homegroup in the Navigation Pane and choosing another account holder’s name to see his or her shared files.

But you still have a little work to do before you can share files with any Windows XP or Windows Vista PCs on your network:

1. First, you need to tell your Windows 7 PCs to show themselves to those older PCs and to begin sharing their files.

2. Second, you need to know where to find those files from your Windows XP and Vista PCs.

3. Finally, you need to know how to find the shared folders living on your Windows XP and Vista PCs.

The next three sections tackle each of those chores in order.

Letting older PCs notice your Windows 7 PCs

Windows 7 PCs rely on their own Homegroup community. Because it’s protected by a password, the rules are relaxed, and it’s easy for Windows 7 PCs to share information.

In fact, PCs running Windows XP or Vista won’t even be able to notice Windows 7 PCs on the network until you follow these steps:

Be sure to create a Homegroup on your Windows 7 PC, described in the previous section, before following these steps.

1. Create a working network on your Windows XP and Windows Vista PCs.

I describe how to create networks on Windows XP and Windows Vista in my books *Windows XP For Dummies* and *Windows Vista For Dummies* (both from Wiley Publishing, Inc.).

2. Join that network with your Windows 7 PCs, as I describe earlier in this chapter.

Windows 7 PCs can join a wired or wireless network. Once they've joined, you must tell your Windows 7 PCs to start sharing their files with the PCs running older versions of Windows.

3. On your Windows 7 PC, click the Start button, choose Control Panel, choose Network and Internet, and choose Network and Sharing Center.

 The Network and Sharing Center appears, shown earlier in Figure 2-4.

 A quick way to open the Network and Sharing Center is to click one of your taskbar's network adapter icons, shown in the margin, and choose Open Network and Sharing Center from the pop-up menu.

4. Click the Change Advanced Sharing Settings link in the Network and Sharing Center's left pane.

The Advanced Sharing Settings window appears, shown in Figure 2-10, offering a plethora of options.

5. Change these items in the Advanced Sharing Settings window:

The first three options will probably already be turned on, but check them anyway.

- **Network Discovery:** Turn on this setting. The computer equivalent of letting people tap other folks on the shoulder, this option lets your Windows 7 PC and your networked PCs find each other on the network.

- **File and Printer Sharing:** Turn on file and printer sharing. Now that the PCs have found each other by name, this setting lets them see each other's files and printer, as well.

- **Public Folder Sharing:** Turn on sharing to let anyone with network access read and write files in the Public folders.

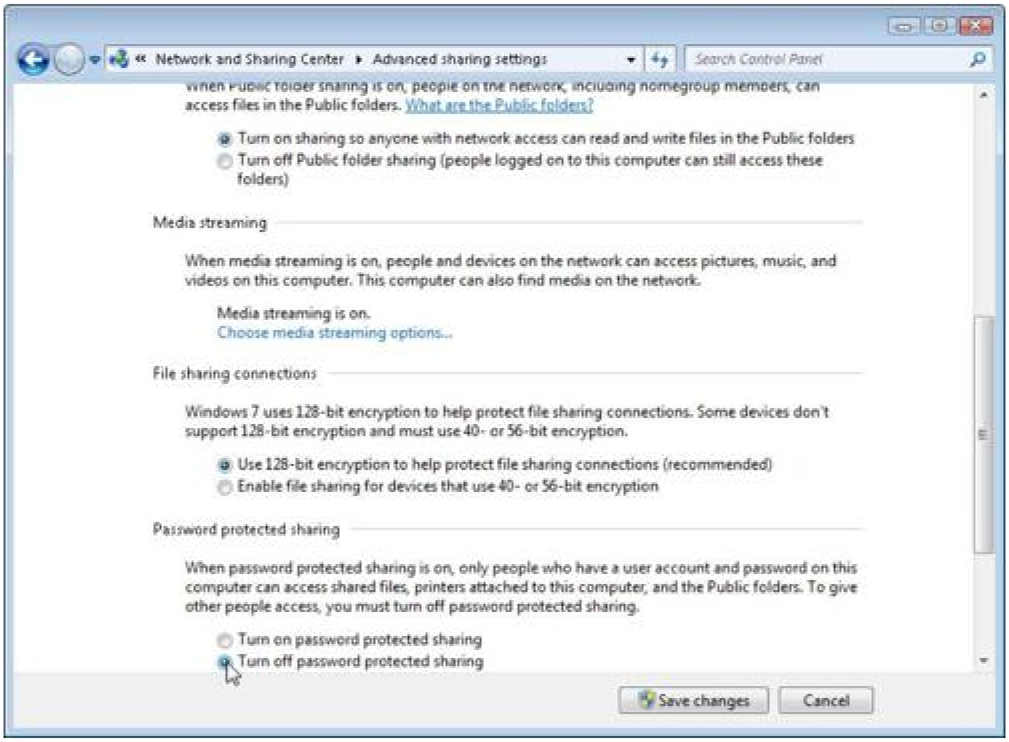
- **Password Protected Sharing:** The clincher, this should be turned *off*, or people on Windows XP and Vista PCs will face a name/password prompt when they want access to your Public folders.

TIP If you own an Xbox 360 game machine, feel free to turn on Media Streaming, as well. That lets your Xbox access music, pictures, and videos stored on your Windows 7 PC.

6. Click Save Changes.

Windows 7 saves your new settings, allowing other PCs on your network to share the files in the Public folders of your Windows 7 PCs.

Figure 2-10: Tell your Windows 7 PC to begin sharing its files with older PCs.



Be sure to change only the settings on the Home or Work (Current Profile) section of the Advanced Sharing Settings window. The lower portion of that window, called Public, dictates how your PC should behave when connected to *Public* networks. You don't want to share your laptop's files with everybody in the coffee shop.

Accessing a Windows 7 PC's shared files from an older PC

After you've followed the steps in the previous section, PCs running Windows XP and Vista can see and access files placed in the any of the Public folders on Windows 7 PCs. However, those PCs need to know exactly where to look, and you need to make sure you've placed your file in a place they can spot.

Here's how to accomplish both of those tasks:

1. On your Windows 7 PC, place the file you want to share inside one of your Public folders.

Your libraries each show the contents of at least two folders: your own folder and a public folder. Any items you want to share with Windows XP or Vista PCs must go in the Public folder.

Here's a synopsis:

Double-click the word Libraries in your Navigation Pane to see your four folders: Documents, Music, Pictures, and Videos.

Double-click the library where you want to place a shared file. Two folders will appear. If you double-click Music, for example, you'll see My Music and Public Music.

Place the music files you want to share in the Public Music folder.

2. On your Windows XP or Windows Vista PC, find the Windows 7 PC's Public folder.

The process differs depending on your Windows version. Here's the scoop:

- **Windows Vista:** Click the Start button, and choose Network. The Network window appears, listing all of your networked PCs. Double-click the name of your Windows 7 PC, double-click the Users folder, and you see its Public folder inside.

- **Windows XP:** Click Start and choose My Networked Places. If you spot your Windows 7 PC listed, double-click its name, double-click the Users folder, and you see its Public folder.

If your Windows XP PC still can't find the Windows 7 PC, click Start, right-click My Networked Places, and choose Search For Computers. Click the Search button without entering anything in the Search box. Windows XP lists all your networked PCs. Double-click the name of your Windows 7 PC, and you see the coveted Public folder waiting inside.

3. From your Windows XP or Windows Vista PC, open the Public folder and open the folder containing the shared file or files.

If you double-click the Public folder, you see a list of *all* the Public folders on that Windows 7 PC. Double-click the one you want, be it Music, Video, Pictures, or Documents. Inside, you find the shared files. You can open them from there with a double-click, or you can copy them to your own PC.

Accessing a Windows XP or Vista PC's shared files from your Windows 7 PC

This section walks you through placing items you want to share in the proper folders on the Windows XP and Windows Vista PCs and then fetching them from the Windows 7 PC. Here's what to do:

1. On your Windows XP or Vista PC, place the files you want to share in your PC's shared folder.

The shared folder lives in different places on Windows XP and Vista, and goes by two different names.

- **Windows XP:** Click Start and open My Computer. The shared folder is called *Shared Documents*.

- **Windows Vista:** Click Start and open Computer. The shared folder lives in the folder's Favorite Links area along the folder's left edge. The shared folder is called *Public*.

2. On your Windows 7 PC, double-click the networked PC holding those files.

 Open any folder — a click on the taskbar's Library folder will do — and look at the Network listing on the Navigation Pane

along the folder's left edge. The Network area lists all your networked PCs, including any Windows XP or Windows Vista PCs.

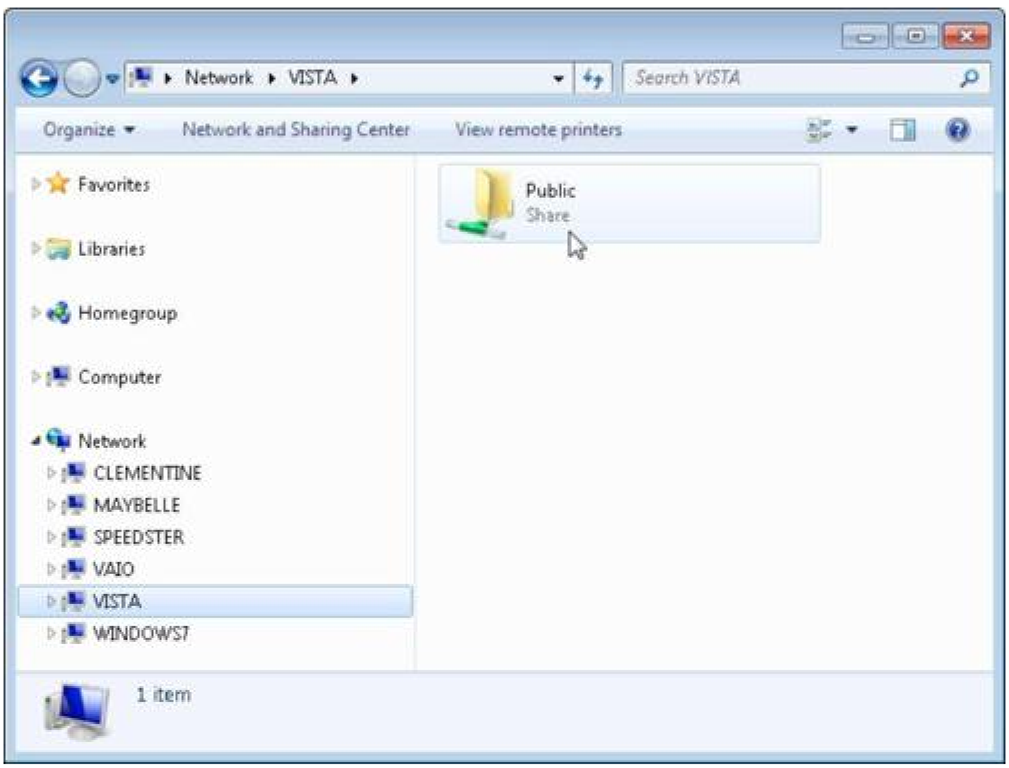
3. Click the name of the Windows XP or Vista PC with your files.

The folder's right side shows that PC's shared folders. The shared folder on Windows XP is called SharedDocs; Vista's shared folder is called Public, as shown in Figure 2-11.

4. Double-click the shared folder to see the shared files inside.

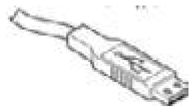
Double-click the file you're after, and you can edit it from its spot on the other PC. Or, feel free to copy the file to your own PC.

Figure 2-11: Click the networked Windows XP or Windows Vista PC's name to see its shared folder.



Sharing a Printer on the Network

Windows 7 brings a welcome new ease to sharing a printer with other PCs. Many households or offices have several computers but only one printer. Naturally, most people want to share that one printer with the other PCs.



If you've turned on the Homegroups, covered earlier in this chapter, Windows 7 makes sharing a printer extraordinarily easy. Once you plug a USB printer — the kind with the connector shown in the margin — into one of your Windows 7 PCs, you're set: Windows 7 automatically recognizes the newly plugged-in printer as soon as it's turned on.

Plus, your Windows 7 PC quickly spreads the news to all your networked Windows PCs. Within minutes, that printer's name and icon appear on all of those PCs, and in all their programs' print menus.

To make sure, here's how to see that printer on your other networked Windows PCs:

- **Windows 7:** Click the Start button and choose Devices and Printers. The networked printer appears in the Printers and Faxes section.

- **Windows Vista:** Click the Start button, choose Control Panel, and open the Hardware and Sound category. Choose Printers to see the printer's icon.

- **Windows XP:** Click the Start button, choose Control Panel, and open the Printers and Hardware category. Choose Printers and Faxes to see the new printer's icon.

Deleting files from a networked PC

Normally, anything you delete on your own PC ends up in your Recycle Bin, giving you a last chance at retrieval. That’s not true when you’re working on a file within a *networked* PC’s folder. When you delete a folder on a networked PC’s folder, the file is gone for good — it doesn’t hop into the Recycle Bin of your own PC *or* the networked PC. Beware.

What’s not simple, though, is when you want to share a printer that’s plugged into a Windows XP or Windows Vista PC on your network. Should you be in that situation, here’s how to access it:

1. Share the printer with your network.

I explain how to share printers attached to Windows XP in my book *Windows XP For Dummies.*

To share a printer attached to a Windows Vista PC, click the Start menu, choose Control Panel, select the Hardware and Sound category, and choose Printers. Right-click the printer’s icon and choose Sharing. Select the Share This Printer option and click OK.

2. On your Windows 7 PC, click the Start button and choose Devices and Printers.

The Devices and Printers window appears, showing the gadgets plugged into your PC. (Ignore the Microsoft XPS Document Writer because it’s not a real printer.)

3. Click the Add a Printer button and choose Add a Network, Wireless or Bluetooth Printer. Select your networked printer, then click Next.

Your PC glances around the network for the other PCs' shared printer. If your PC finds the printer, it lists the printer's name. Click its name and click Next to install it, letting the printer install its driver if necessary. You're finished with these steps, but print a test page, if asked, to make sure all is well.

If your PC *doesn't* find the printer, however, move to the next step.

4. Choose The Printer That I Want Isn't Listed, and then click Browse to go to the shared printer.

Clicking the Browse button fetches a list of your networked PCs. Double-click the name of the PC with the attached printer, and Windows 7 lists the printer's name.

5. **Double-click the shared printer's icon and click Next.**

Windows 7 finally connects to your networked printer. You may also need to install that printer's software on your PC before it can print to the networked printer.

Troubleshooting a Network

Setting up a network is the hardest part of networking. After the computers recognize each other (and connect to the Internet, either on their own or through the network), the network usually runs fine. But when it doesn't, here are some things to try:

- Make sure that each PC on the network has the same workgroup name. Open the Start menu, right-click Computer, and choose Properties. Choose Change Settings, click the Change button, and make sure that the name WORKGROUP appears in each PC's Workgroup box.

- Turn off every computer (using the Start menu's Shut Down option, of course), the router, and the broadband modem (if you

have one). Check their cables to make sure that everything’s connected. Turn on the modem, wait a minute, turn on the router, wait another minute, and then begin turning on the computers.

- Right-click the network icon in your taskbar, and choose Troubleshoot Problems. The Windows troubleshooters become a little better with each new release, and the Windows 7 troubleshooters are the best yet.

Begin Sidebar

Can I get in trouble for looking into the wrong networked computer?

People usually *tell* you where to find files and things on your computers attached to the network. But if nobody’s dropped you a hint, feel free to grab a torch and go spelunking on your own by browsing the Network area in a folder’s Navigation Pane. If you’re worried about getting into trouble, the rule is simple: Windows 7 rarely lets you peek into networked areas where you’re not supposed to be.

In fact, Windows 7 is so security conscious that it often keeps you from seeing things that you *should* be able to see. (That’s when you call on the office administrator or the computer’s owner and ask for help.) If you try to peek inside a forbidden computer, you simply see an access denied message. No embarrassing sirens or harm done.

If you find yourself in a folder where you obviously don’t belong — for example, the folder of employee evaluations on your supervisor’s computer — quietly bring it to the administrator’s attention.

End Sidebar

<u>Chapter 3</u>

Going Out on the Town

In This Chapter

- Using the verbs **sortir** and **s'amuser**
- Enjoying a variety of activities
  - Making plans with friends

When you visit a new city or town, you want to have fun trying out as much of the local entertainment as possible. In France, you can find something for everyone, from museums and theater to nightclubs and movies. This chapter has information you can use to discuss where you want to go, make plans with friends, and describe how much fun you had once you got there.

Going Out with the Verb "Sortir"

When you visit a new place, you don't want to just sit in your hotel room; you want to go out and explore the city and partake in everything it has to offer. You can visit the museums, take in a concert or play, or perhaps even go dancing at a nightclub. Whatever your activities, the verb **sortir** (sohr-teer) (*to go out*) will come in handy.

Sortir is an irregular verb, but it is not difficult to conjugate. Here is a little trick you can use to remember how to conjugate not only this verb but a few others like it, such as **partir** (pahr-teer) (*to leave*), **dormir** (dohr-meer) (*to sleep*), **servir** (sehr-veer) (*to serve*), and **mentir** (mahN-teer) (*to lie*):

- For the singular, you drop not only the **–ir** from the infinitive but also the consonant before the **–ir**, which leaves you with **sor–**, **par–**, **dor–**, **ser–**, and **men–**. Then you add **s, s, t**.

- For the plural, you drop the **–ir** from the infinitive and simply add **ons**, **ez**, **ent**.

Check out the conjugation of **sortir**:

Conjugation	*Pronunciation*
je sors	zhuh sohr
tu sors	tew sohr
il/elle/on sort	eel/ehl/ohN sohr
nous sortons	nooh sohr-tohN
vous sortez	vooh sorh-tey
ils/elles sortent	eel/ehl sohrt

Here are some sentences that use the verb **sortir:**

Nous sortons ce soir. (nooh sohr-tohN suh swahr.) (*We are going out this evening.*)

Je sors avec mes amis. (zhuh sohr ah-vehk mey-zah-mee.) (*I am going out with my friends.*)

REMEMBER

Sortir is often used in its infinitive form after a verb of preference or wish. For example, you can say **Ils aiment sortir** (eel-zehm sohr-teer) (*They like going out*) or **Elle veut sortir ce soir** (ehl vuh sohr-teer suh swahr) (*She wants to go out this evening*).

Having Fun with the Verb "S'amuser"

What better way to express the fun you are having than with the verb **s'amuser** (sah-mew-zey) (*to have fun*). This verb is a *pronominal verb*, which means that it needs pronominal pronouns, also known as *reflexive pronouns,* which correspond to the subject of the verb.

There are three categories of pronominal verbs: reflexive, reciprocal, and idiomatic:

- A reflexive verb is one in which the subject does the action on itself: **Je me lave** (zhuh muh lahv) (*I wash myself*).

- With a reciprocal verb, two or more people are doing the action on each other. For this reason, reciprocal verbs can only be plural: **Ils s'aiment** (eel sehm) (*They love each other*), for example, or **Nous nous écrivons** (nooh nooh-zey-kree-vohN) (*We write to each other*).

- An idiomatic verb is one whose meaning cannot be understood from a literal translation of the words. For example, the verb **ennuyer** (ahN-nwee-ey) means *to bother*, but when the same verb is pronominal, **s'ennuyer** (sahN- nwee-ey), it means *to be bored*.

Whatever the category, all pronominal verbs have an object pronoun that you place before the verb. These pronouns are **me** (muh) (*myself*), **te** (tuh) (*yourself*), **se** (suh) (*himself/herself*), **nous** (nooh) (*ourselves*), **vous** (vooh) (*yourself/yourselves*), and **se** (suh) (*themselves*). If the verb is a reflexive verb, these object pronouns are

called *reflexive pronouns.* When the verb begins with a vowel or a mute h, you drop the **e** from **me**, **te**, and **se.**

Here is the conjugation of **s'amuser:**

Conjugation	*Pronunciation*
je m'amuse	zhuh mah-mewz
tu t'amuses	tew tah-mewz
il/elle/on s'amuse	eel/ehl/ohN sah-mewz
nous nous amusons	nooh nooh-zah-mew-zohN
vous vous amusez	vooh vooh-zah-mew-zey
ils/elles s'amusent	eel/ehl sah-mewz

These sentences show the verb **s'amuser** in action; notice the reflexive pronouns that appear before the verb:

Je m'amuse beaucoup. (zhuh mah-mewz boh-kooh.) (*I'm having a lot of fun.*)

Nous nous amusons toujours. (nooh nooh-zah-mew-zohN tooh-zhoohr.) (*We always have fun.*)

When someone is going out, you would ordinarily say *Have fun,* which is the imperative form and therefore doesn't have a subject pronoun (the subject, *you,* is understood). You form the imperative of pronominal verbs in the same way, except that you include the pronouns. Here are some examples:

Amuse-toi! (ah-mewz-twah!) (*Have fun!* [singular *you*])

Amusons-nous! (ah-mew-zohN-nooh!) (*Let's have fun!*)

Amusez-vous! (ah-mew-zey-vooh!) (*Have fun!* [singular formal or plural *you*])

When the reflexive pronoun **te** comes after the verb, it becomes **toi** (twah). In the negative however, it goes back to being **te** and is placed before the verb: **Ne t'amuse pas!** (nuh tah-mewz pah!) (*Don't have fun!*) — now there's a sentence you never want to hear!

Oh, the Places You'll Go!

You've been dreaming about your ideal vacation and can't wait to get there. You may even have an itinerary planned of all the places you want to see and all the shows and entertainment you want to catch. You can have fun at almost any event, such as the following:

- **le ballet** (luh bah-leh) (*the ballet*)
- **l'opéra** (m) (loh-pey-rah) (*the opera*)
- **le concert** (luh kohN-sehr) (*the concert*)
- **le théâtre** (luh tey-ah-truh) (*the theater*)
- **le cinéma** (luh see-ney-mah) (*the movies*)
- **la soirée** (lah swah-rey) (*the party*)

Thanks to the Internet, the world is at your fingertips. You can find out what's playing where and at what time. Almost all museums and art galleries, theaters, and nightclubs have a

website where you can get information at the click of your mouse. Or, if you prefer, pick up a local newspaper for entertainment listings. If you're in Paris, for example, and want to find local listings of cultural activities, grab one of the following publications: ***Pariscope*** (pah-ree-skohp), ***L'Officiel des Spectacles*** (loh-fee-syehl dey spehk-tah-kluh), or ***Figaroscope*** (fee-gah-roh-skohp), a supplement of the newspaper ***Le Figaro*** (luh fee-gah-roh). The Paris Tourist Office has a booklet you can pick up called ***Paris Sélection*** (pah-ree sey-lehk-syohN), or you can call the office's 24-hour English hotline at 01-49-52-53-56 to hear the entertainment listings .You can also watch for schedules of events posted around the city on the green, cylindrical kiosks.

Visiting museums and art galleries

You can visit many different museums in Paris. Perhaps the most famous is **Le Louvre** (luh looh-vruh). Originally built as a royal fortress, the Louvre is now home to artifacts dating from 5,000 B.C. to 1848, including some of the most famous sculptures and paintings in the world, such as the Winged Victory of Samothrace, the Venus de Milo, and Leonardo da Vinci's **La Joconde** (lah zhoh-kohNd) (*the Mona Lisa*). You can also see original 12th-century fortress foundations and drawbridge supports. Another famous museum, **le Musée D'Orsay** (luh mew-zey dohr-sey), is home to the world's finest collection of **van Gogh** (vahN guhg) paintings outside the van Gogh museum in Amsterdam, as well as to an impressive collection of impressionist art.

Museums in Paris are closed on different days. **Le Louvre** is closed on Tuesdays, for example, and **Le Musée D'Orsay** is closed on Mondays. Be sure to check out the hours before you go. (Check out the admission fees, too. Some museums have free admission on certain days. Admission to the Louvre, for instance, is free on the first Sunday of the month and on July 14, France's national holiday.)

If you're going to a museum, check into discounts (students, young children, and senior citizens often get a price break) and consider buying a museum pass, a **Carte Musées et Monuments** (kahrt mew-zey ey mohN-new-mahN). These passes, available at museum ticket offices, tourist offices, and subway stations, can add to your savings. For more information, contact the **Association InterMusées** (ah-soh-syah-syohN aN-tehr-mew-zhey) online at www.intermusees.fr.

You may also tour many of the **châteaux** (shah-toh) (castles) of France, such as **Versailles** (vehr-sahy), built as a hunting lodge in 1624 by Louis XIII and turned into the official residence of the French monarchy by Louis XIV in the second half of the 17th century. **Versailles** is quite impressive and is well worth a day trip.

Fontainebleau (fohN-tehn-bloh) is another famous **chateau** turned museum. Originally built as a hunting lodge during the Middle Ages, **Fontainebleau** was where Napoléon set up court in the early 19th century and signed his abdication papers in 1814. There are also many fairy tale castles along the **Loire** (lwahr) river valley, such as **Chambord** (shahN-bohr), **Blois** (blwah), **Chenonceau** (shuh-nohN-soh), **Azay-le-Rideau** (ah-zey luh ree-doh), and **Chinon** (shee-nohN).

As you tour these remarkable places, you may encounter signs such as the following:

- **Photos au flash interdites** (foh-toh oh flash aN-tehr-deet) (*No flash photography*)

- **Défense d'entrer** (dey-fahNs dahN-trey) (*No admittance*)

Spending an evening at the theater

French theater has been world famous for centuries and offers something for every taste and budget, from classical productions to the **avant-garde** (ah-vahN-gahrd) (*modern*). Paris alone has nearly 130 theaters; the most famous is one of the national theaters of France, **La Comédie Française** (lah kohh-mey-dee frahN-sehz), which was established in 1680 by Louis XIV and which stages performances of the classic plays of perhaps the greatest playwrights of the 17th century — **Pierre Corneille** (pyehr kohr-nehy)**, Jean Racine** (zhahN rah-seen), and **Jean-Baptiste Poquelin** (zhahN-bah-pteest pohk-lahN), better known as **Molière** (moh-lyehr).

TIP

Reservations at one of the national theaters should be made in advance, unless you plan on trying to pick up some last minute "rush" tickets, which are usually on sale (and at a discount to students) 45 minutes before the show starts. Consider using one of the many known ticket services in Paris. These eliminate the need to go to the theater box office in advance. In addition, some offer discount tickets, especially for same-day performances, though there are restrictions. Check out these websites: **Kiosque-Théâtre** (kyohsk-tey-ah-truh) at `www.kiosquetheatre.com`, which is considered the best discount box office, selling discount tickets the day of the show, and

Alpha FNAC: Spectacles (ahl-fah fnahk spehk-tah-kluhl) at www.fnacspectacles.com or www.fnac.com.

Going to the theater is an occasion: Men and women "dress" to go to the theater. Men wear dark suits, and women wear dresses. Opening nights call for more formal attire, such as tuxedos and evening gowns. Also, it is customary to tip the usher. Note that you're also expected to tip the attendant in the public restrooms, who is such a familiar character of the French scene that she has a name: **dame pipi** (dahm pee-pee).

If you're going to the theater, you'll need some key words to discuss your evening:

- **la pièce** (lah pyehs) (*the play*)
- **monter une pièce** (mohN-tey ewn pyehs) (*to put on a play*)
- **la représentation/le spectacle** (lah ruh-prey-zahN-tah-syohN/luh spehk-tah-kluh) (*the performance*)
- **les costumes** (ley koh-stewm) (*the costumes*)
- **la comédie** (lah kohh-mey-dee) (*comedy*)
- **la tragédie** (lah trah-zhey-dee) (*tragedy*)
- **le rideau** (luh ree-doh) (*the curtain*)
- **le décor** (luh dey-kohr) (*the decor/scenery*)
- **la scène** (lah sehn) (*the stage*)

- **l’éclairage** (m) (ley-kleh-rahzh) (*the lighting*)
- **le billet** (luh bee-yeh) (*the ticket*)
- **le balcon** (luh bahl-kohN) (*the balcony*)
- **l’entracte** (m) (lahN-trahkt) (*the intermission*)

Here are some questions that you may want to ask or that someone may ask you:

Aimez-vous le théâtre? (ey-mey-vooh luh tey-ah-truh?) (*Do you like the theater?*)

Voulez-vous aller au théâtre? (vooh-ley-vooh-zah-ley oh tey-ah-truh?) (*Do you want to go to the theater?*)

Quelle pièce voulez-vous voir? (kehl pyehs vooh-ley-vooh vwahr?) (*What play do you want to see?*)

Qu’est-ce qu’on joue? (kehs-kohN zhooh?) (*What’s playing?*)

Combien coûtent les billets? (kohN-byaN kooht ley bee-yeh?) (*How much do the tickets cost?*)

À quelle heure commence le spectacle? (ah kehl uhr kohh-mahNs luh spehk-tah-kluh?) (*What time does the show start?*)

Talkin' the Talk

Elise, a French student, and Steven, an American exchange student, are discussing going to the theater.

Elise:	Je voudrais aller au théâtre ce soir. Et toi? zhuh vooh-dreh-zah-ley oh tey-ah-truh suh swahr. ey twah? I'd like to go to the theater tonight. And you?
Steven:	Oui, d'accord. Qu'est-ce qu'on joue? wee, dah-kohr. kehs kohN zhooh? Okay. What's playing?
Elise:	Tartuffe, une comédie de Molière. tahr-tewf, ewn kohh-mey-dee duh moh-lyehr. Tartuffe, a comedy by Molière.
Steven:	Je ne connais pas beaucoup le français. Ça va me plaire? zhuh nuh koh-ney pah boh-kooh luh frahN-seh. sah vah muh plehr? I don't know a lot of French. Will I like it?
Elise:	Oui, bien sûr. C'est rigolo. wee, byaN syewr. seh ree-goh-loh. Yes, of course. It's funny.

Later, Elise is buying tickets au guichet (oh gee-shey) (at the box office) from le caissier (luh key-syey), the ticket seller.

Elise:	Bonsoir. Je voudrais deux places à l'orchestre, s'il vous plaît. bohN-swahr. zhuh vooh-dreh duh plahs ah lohr-kehs-truh, seel vooh pleh. Good evening. I'd like two orchestra seats, please.
Le caissier:	Tout est complet à l'orchestre. tooh-teh kohN-pleh ah lohr-kehs-truh. The orchestra seats are sold out.
Elise:	Au balcon, s'il vous plaît. oh bahl-kohN, seel vooh pleh. The balcony, please.

Le caissier: **Il y a deux places au premier rang au balcon.**
eel ee ah duh plahs oh pruh-myey rahN oh bahl-kohN.
There are two seats in the front row of the balcony.

Elise: **C'est parfait! Combien coûtent les billets?**
seh pahr-feh! kohN-byaN kooht ley bee-yeh?
That's perfect! How much are the tickets?

Le caissier: **60 euros, s'il vous plaît.**
swah-sahNt uh-roh, seel vooh pleh.
Sixty euros, please.

Elise: **Le lever du rideau est à quelle heure?**
luh luh-vey dew ree-doh eh-tah kehl uhr?
What time does the curtain go up?

Le caissier: **Dans une demi-heure.**
dahN-zewn duh-mee uhr.
In half an hour.

Elise: **Merci, monsieur.**
mehr-see, muh-syuh.
Thank you, sir.

Words to Know

rigolo	ree-goh-loh	funny
la place	lah plahs	seat
à l'orchestre	ah lohr-kehs-truh	orchestra seats
Tout est complet	tooh-teh kohN-pleh	sold out
Le premier rang	luh pruh-myey rahN	front row
Le rideau se lève	luh ree-doh suh lehv	The curtain goes up

Heading to the movies

Are you **un cinéphile** (uhN see-ney-feel) (*a movie buff*)? Then we've got good news for you! When you're learning French — or any language for that matter — a great way to experience the language and practice your growing skills is to watch a film made in that language. Whether you plan to watch a film in a French-speaking country or see a foreign film at a cinema closer to home, the following terms may come in handy when you are speaking about the movie theater or films in general:

- **l'acteur/l'actrice** (lahk-tuhr/lahk-trees) (*actor/actress*)
- **le cinéaste** (luh see-ney-ahst) (*film maker*)
- **les effets spéciaux/les trucages** (ley-zeh-feh spey-syoh/ley trew-kahzh) (*special effects*)
- **le générique** (luh zhey-ney-reek) (*credits*)
- **le guichet** (luh gee-shey) (*ticket window*)
- **le long-métrage** (luh lohN mey-trahzh) (*feature film*)
- **le metteur-en-scène/le réalisateur** (luh meh-tuhr ahN sehn/luh rey-ah-lee-zah-tuhr) (*director*)
- **la séance** (lah sey-ahNs) (*a showing*)
- **la vedette** (lah veh-deht) ([*movie*] *star*)

Films marked **VO (version originale)** (vey oh [vehr-zyohN oh-ree-zhee-nahl]) are shown in their original language, with French subtitles. **VF (version française)** (vey ehf [vehr-zyohN frahN-sehz]) means that the film has been dubbed in French (dubbing is becoming more and more rare).

Most people have a favorite film genre. If someone asks you **Quels genres de films aimez-vous?** (kehl zhahN-ruh duh feelm ey-mey-vooh?) (*What kinds of films do you like?*), you can use the following list to indicate the one(s) you favor:

- **un film d'amour** (uhN feelm dah-moohr) (*a romance film*)
- **un film d'aventures** (uhN feelm dah-vahN-tewr) (*an adventure film*)
- **un film d'épouvante/d'horreur** (uhN feelm dey-pooh-vahNt/doh-ruhr) (*a horror film*)
- **un dessin animé** (uhN deh-sahN ah-nee-mey) (*a cartoon*)
- **un documentaire** (uhN doh-kew-mahN-tehr) (*a documentary*)
- **un film d'espionnage** (uhN feelm deh-spee-oh-nahzh) (*a spy film*)
- **un film policier** (uhN feelm poh-lee-syey) (*a detective film*)
- **un film de science-fiction** (uhN feelm duh syahNs fee-ksyohN) (*a science-fiction film*)
- **un western** (uhN weh-stehrn) (*a western*)

The cinema, invented by Frenchmen, the brothers **Auguste** (oh-gewst) and **Louis** (lwee) **Lumière** (lew-myehr), had its debut in Paris. The French film industry has always seen itself as an artistic venue first and an industry second. The French cinema is so popular that over 300 films are shown in Paris per

week, more than any other city in the world. **Le Festival de Cannes** (luh feh-stee-vahl duh kahn) (*the Cannes Film Festival*) is an international film festival that takes place every year in May in Cannes, in the south of France. **La Palme d'or** (lah pahlm dohr) *(the Golden Palm)* is awarded each year to the director of the best feature film in the competition. Each year, over 1,000 films from around the globe are submitted to the festival in hopes of being selected.

Many theaters show a series of previews followed by commercials for as long as a half hour before the show. Therefore, if you don't want to miss the previews, it is best to go early. The showings, **les séances** (ley sey-ahNs), are posted in the lobby of the movie theaters. You can also look them up online.

Talkin' the Talk

The following dialogue joins Madame and Monsieur Dumont and their son Ben as they try to decide what to do today.

M. Dumont:	**Qu'est-ce qu'on fait aujourd'hui? Je voudrais visiter un musée.** kehs-kohN feh oh-zhoohr-dwee? zhuh vooh-dreh vee-zee-tey uhN mew-zey. *What shall we do today? I'd like to visit a museum.*
Mme. Dumont:	**Non, je voudrais visiter une cathédrale.** nohN, zhuh vooh-dreh vee-zee-tey ewn kah-tey-drahl. *No. I'd like to visit a cathedral.*
Ben:	**Ah non, pas de musées, pas de cathédrales!** ah nohN, pah duh mew-zey, pah duh kah-tey-drahl! *Oh no, no museums, no cathedrals!*
M. Dumont:	**D'accord. Voulez-vous aller au cinéma?** dah-kohr. vooh-ley-vooh ah-ley oh see-ney-mah? *Okay. Do you want to go to the movies?*

Ben:	**Super! Un film d'aventures!** sew-pehr! uhN feelm dah-vahN-tewr! *Great! An adventure film!*
Mme. Dumont:	**J'aime mieux les documentaires.** zhehm myuh ley doh-kew-mahN-tehr. *I like documentaries better.*
Ben:	**Non, un dessin animé!** nohN, uhN dey-saN ah-nee-mey! *No, a cartoon!*
M. Dumont:	**C'est moi qui décide. Je voudrais voir un film policier!** seh mwah kee dey-seed. zhuh vooh-dreh vwahr uhN feelm poh-lee-syey! *I'll decide! I would like to see a detective film!*

Words to Know

Je veux visiter. . . .	zhuh vuh vee-zee-tey	I want to visit. . . .
J'aime mieux	zhehm myuh	I prefer
C'est moi qui décide	seh mwah kee dey-seed	I'll decide
Je voudrais voir	zhuh vooh-dreh vwahr	I would like to see

Going to concerts

No matter what language you speak, music is international. If you're feeling overwhelmed by having to speak French all the time, try going to a concert. While there, you won't have to talk for a couple of hours, and you can relax and enjoy the music without worrying about making someone understand you. Check out these websites to find out what is playing where and much more: `www.infoconcert.com` or `www.concerts.fr`. Here are some general

terms and different kinds of musical performances that may interest you:

- **une symphonie** (ewn saN-fohh-nee) (*a symphony*)
- **la musique classique** (lah mew-zeek klah-seek) (*classical music*)
- **la musique moderne** (lah mew-zeek moh-dehrn) (*modern music*)
- **la musique rock/le rock** (lah mew-zeek rohk/luh rohk) (*rock music/rock*)
- **la musique de jazz/le jazz** (lah mew-zeek duh zhahz/luh zhahz) (*jazz music/jazz*)
- **la musique techno/la techno** (lah mew-zeek tehk-noh/lah tehk-noh) (*techno music/techno*)
- **le rap** (luh rahp) (*rap music*)
- **un orchestre de chambre** (uhN-nohr-kehs-truh duh shahN-bruh) (*a chamber orchestra*)

CULTURAL WISDOM

Do not shout **Encore!** (ahN-kohr!) (Literally: *Again!*) at a French concert unless you want the performers to play the entire piece again. Instead, say **Bis!** (bees!), which means that you want them to play some more.

The verb **jouer** (zhooh-ey) is a regular **–er** verb meaning *to play*. It is used with either the preposition **de** (duh) or **à** (ah). (***Note***: These prepositions have no meaning — that is, they're not translated — when they're paired with the verb **jouer**.) When **jouer** is used with instruments, you use the preposition **de** + the definite articles **le** (luh), **la** (lah), and **les** (ley), depending on the gender and number of the instrument. The preposition **à** is used when referring to playing sports or games, or theatrical, cinematic, or musical performances. Following are examples using **jouer:**

Je joue du piano. (zhuh zhooh dew pyah-noh.) (*I play the piano.*)

Tu joues de la guitare. (tew zhooh duh lah gee-tahr.) (*You play the guitar*.)

Il joue du violon. (eel zhooh dew vyoh-lohN.) (*He plays the violin*.)

Elles jouent au film de Truffaut. (ehl zhooh oh feelm duh trew-foh.) (*They are playing in Truffaut's film*.)

Enjoying the nightlife

If you're not exhausted after a full day of sightseeing, you may want to try visiting a more lively setting. Most large cities have plenty of nightclubs that offer everything from live music to dancing. What kind of **club** (kluhb) (*club*) do you want to go to? Here are a few options:

- **Une disco/discothèque** (ewn dees-koh/dees-koh-tehk) (*a disco*)

- **Une revue** (ewn ruh-vew) (*a review, show*)
- **Une boîte de nuit** (ewn bwaht duh nwee) (*a night club*)

CULTURAL WISDOM

Many Parisian clubs are officially private. This means they have the right to pick and choose their clientele. In general, word of mouth and weekly journals are the best guide to the current scene. Europeans also tend to dress up more for a night on the town than do their North American counterparts. To be admitted to one of the more exclusive clubs, you may need to accompany a regular customer. Here are some other things to know: The drinking age in France is 18. Women often receive discounts or are admitted free. The best advice is not to go alone, unless you're looking for a lot of attention. Weekday admission is much cheaper and not nearly as crowded.

Talkin' the Talk

Paul and Denise are finishing dinner and deciding what type of nightlife to pursue.

Paul: **Veux-tu aller en boîte? Nous pouvons danser.**
vuh-tew ah-ley ahN bwaht? nooh pooh-vohN dahN-sey.
Do you want to go to a night club? We could go dancing.

Denise: **Non, merci. Je suis trop fatiguée.**
nohN, mehr-see. zhuh swee troh fah-tee-gey.
No, thanks. I'm too tired.

Paul: **Bon. Allons au club pour regarder une revue.**
bohN. ahl-ohN-zoh kluhb poohr ruh-gahr-dey ewn ruh-vew.
Okay. Let's go to a club to watch a show.

Denise: **D'accord. Faut-il réserver?**
dah-kohr. foh-teel rey-zehr-vey?
Okay. Is a reservation necessary?

Paul: **Nous allons devoir faire la queue.**
nooh-zah-lohN duh-vwahr fehr lah kuh.
We'll have to stand in line.

Denise: **À quelle heure commence le spectacle?**
ah kehl uhr kohh-mahNs luh spehk-tah-kluh?
What time does the show start?

Paul: **À 23h.**
ah vaN-trwah-zuhr.
At 11:00 (p.m.).

Denise: **Oh non! C'est trop tard!**
oh nohN! seh troh tahr!
Oh no! That's too late!

Words to Know

danser	dahN-sey	to dance
Je suis trop fatigué/ fatiguée	zhuh swee troh fah-tee-gey	I'm too tired
Faut-il réserver?	foh-teel rey-zehr-vey	Is a reservation necessary?
faire la queue	fehr lah kuh	to wait in line
C'est trop tard	seh troh tahr	That's too late

Making Plans with Friends

Regardless of the activity, inviting a friend to come along always makes things much more fun. This section makes it easier to invite a friend as well as to accept or decline your friend's invitation.

Asking a friend to go out

When you ask a friend to go out, you use the **tu** (tew) *(you* [singular]) form. You may ask your friend what he is doing and whether he would like to go out and, if so, where. Here are a few questions that may come in handy when asking a friend out:

Qu'est-ce que tu fais (ce soir)? (kehs-kuh tew feh [suh swahr]?) (*What are you doing* [*this evening*]*?*)

Veux-tu sortir? (vuh-tew sohr-teer?) (*Do you want to go out?*)

Qu'est-ce que tu veux faire? (kehs-kuh tew vuh fehr?) (*What do you want to do?*)

Où veux-tu aller? (ooh vuh-tew ah-ley?) (*Where do you want to go?*)

Veux-tu aller au cinéma/au théâtre? (vuh-tew ah-ley oh see-ney-mah/oh tey-ah-truh?) (*Do you want to go to the movies/to the theater?*)

Qu'est-ce que tu veux voir? (kehs-kuh tew vuh vwahr?) (*What do you want to see?*)

Accepting and declining invitations

When you have nothing to do or when you are bored, you'd gladly accept your friend's invitation . But when you're tired or don't feel like going out, you'll want to decline an invitation and perhaps even reschedule. With these phrases, you can do both:

Je veux bien. (zhuh vuh byaN.) (*I would like to.*)

J'aimerais vraiment aller au cinéma/au théâtre. (zhehm-reh vreh-mahN ah-ley oh see-ney-mah/oh tey-ah-truh.) (*I would really like to go to the movies/to the theatre.*)

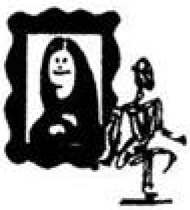
J'aimerais/je voudrais voir le nouveau film de. . . . (zhehm-reh/zhuh vooh-dreh vwahr luh nooh-voh feelm duh. . . .) (*I would like to see the new film by. . . .*)

Je n'ai pas envie de sortir (ce soir). (zhuh ney pah-zahN-vee duh sohr-teer [suh swahr].) (*I don't feel like going out* [*this evening*].)

Peut-être demain/la semaine prochaine. (puh-teh-truh duh-maN/lah suh-mehn proh-shehn.) (*Perhaps tomorrow/next week.*)

FUN & GAMES

Identify the activity represented by each of these images.

A. 

B. 

C. 

D. 

E. 

F. 

A. ____________________

B. ____________________

C. ____________________

D. ____________________

E. ____________________

F. ____________________

Chapter 4

Avoiding Sexual Relationship Pitfalls

In This Chapter

- Making time for each other
- Planning for sex
- Keeping boredom at bay
- Recognizing addictive behavior
- Preventing empty-nest syndrome
- Protecting your relationship

When two people first fall in love, usually nothing can get in the way of their relationship. They only have eyes (and hands) for each other, and the bonds between them, including a sexual bond, are extremely tight. But as time passes, it's only natural for that initial burst of devotion and sexual energy to dim a bit. And in the growing shadows, wedges can develop that drive the couple even further apart.

What's particularly dangerous about these wedges is that they're mostly invisible. If you're not on the lookout for them, they can begin weakening your relationship — and your sex life in particular — without either of you having any idea that serious damage is occurring. And if the two of you aren't having good sex (or bad sex), then this too will definitely have a detrimental effect on your relationship.

This chapter outlines some of the more common wedges so you can see through their invisibility shields right away. After you know what to look for, you can protect your sex life against them.

Making Time for Alone Time

A laundry list (including the laundry) of forces hacks away at your days, cutting into the time you could be having sex. Just look at the demands that adults are expected to juggle:

- **Your job:** This takes up 40 to 50 (or more) hours a week, not to mention commuting time and any work you bring home.

- **Your kids:** Not only must you attend to their basic needs, but you may also be ferrying them around to countless activities and helping with science projects that could pass muster at NASA.

- **Your partner:** Many of your demands may be the same, but you have to include spending time with each other on your to-do list.

- **Your parents:** Because people are living longer these days, you may find yourself helping care for your aging parents.

- **Household chores:** You have to do the laundry, wash the dishes, and clean the bathroom at least a couple of times a year.

- **Electronic communication:** Checking your e-mail, surfing the Internet, taking calls on your cell phone, watching the latest hit TV show, and listening to an endless library of music may not be necessities in your daily life, but many people devote a great deal of time to these activities.

Whew! No wonder people feel that they don't have time for sex!

Connecting through meaningful conversations

For a relationship to remain healthy, the two of you need time to communicate your thoughts and feelings, one on one. You may not need more than ten minutes a day, but you need at least that to keep

the relationship from turning from that of two lovers to that of barely two friends. Here's how to approach these daily conversations.

- **Look at the big picture.** Realize that every minute you spend putting in extra hours at work or in front of an electronic gizmo is a minute you're not spending with your partner.

- **Schedule daily time together.** I know a couple who every night watch the sunset while having a glass of champagne. I suggest you do something similar. You can make your tête-à-tête for the same time every day, like right before you go to bed, or you can vary the time from day to day. But you must stay committed to these daily private conversations to maintain a closeness that enhances your sexual experiences.

- **Ignore distractions.** Record the TV shows you may miss during these conversations, let phone calls go to voice mail, and tell the kids, the dog, or the neighbors that for the next ten minutes you can't be bothered unless there's an emergency. Privacy is important because you want to be able to share your emotions.

- **Talk about your thoughts and feelings.** These conversations should not be about PTA meetings and whose checkbook has enough to pay the rent. For those ten minutes you set aside, I want you to talk about your feelings for each other, a hobby that you share, or an article that you read. These brief moments are to help your souls connect, not your PDAs.

- **Don't ignore your sex life.** Because sex is the glue that holds your relationship together, you have to make sure that you talk about how your sex life is going too. And even if you have complaints, try to keep the overall feeling positive, suggesting ways to make sex better rather than simply criticizing.

Can these moments of togetherness be on the phone? I don't recommend it for daily use unless you live in different time zones or work different shifts, but there may be times when that's your only means. In that case, make sure that you have privacy, which with cell phones can be easy to accomplish, such as on a lunch break when you can step away from nosy co-workers.

Bill Gates, the richest man in the world, takes off once in a while to give himself time to think. Running your life may not be as lucrative as running Microsoft, but you also need time to think. If you're constantly running at top speed, and never take the time to assess your life, especially your relationship with your partner, by the time you discover you've been running in the wrong direction, it may be too late to do anything about it.

So I urge you to spend an hour, every six months or so, thinking about your relationship, in every context: romantic, intellectual and sexual. Look for weak spots. Talk to your partner about them and try to repair any damage that has already been done. And if you think that you can't handle the damage, whatever it is, protect your relationship by getting professional guidance.

Scheduling sex dates

In addition to moments of private conversation, you also need to find the time to express your love sexually.

The same forces that make it hard for you to find time to bond verbally and emotionally can also wreck havoc with your sex life. I know that spontaneity is important to some people when it comes to sex, but if the only thing that happens spontaneously is that the time for sex is sucked away, then it's time to pull out your calendars and make dates to have sex.

The advantage to scheduling your sexual encounters is the added anticipation it creates. If you know ahead of time that at 11 that night, or maybe 5 the next morning, you're going to have sex, you can think about that upcoming lovemaking and allow yourself to get aroused. Because women take longer than men to become aroused, this type of sexual planning can actually be quite beneficial to their overall enjoyment of sex.

Let me distinguish here between making love and having a "quickie." Yes, you will have times when one or both of you are in need of sexual satisfaction but can't fit in more than ten minutes for sex. There's nothing wrong with taking care of those needs. But when I say that you need to put aside time for sex, I'm speaking of making love, caressing, hugging, and kissing, as well as having genital contact, so your soul gets satisfied as well as your libido.

Fighting boredom in and out of the bedroom

The biggest danger that most couples face is boredom. I include sexual boredom, but more basically I'm speaking of relationship boredom. The two of you could install enough sexual equipment in your bedroom to produce a small circus and still be vulnerable to the dangers of boredom if the rest of your time together is yawn-inducing. Your most important sex organ is your brain and keeping it engaged will take some effort from both of you.

The cure is to share intellectual pursuits. Force yourself to go to museums, read books on stimulating subjects, explore the world, and talk about matters that are not just personal. And in case you think I'm turning you into intellectuals, that's not the case. If you want to volunteer together at a nursing home and later discuss what went on, that's fine too. Or you could both get involved in a political campaign

or join a local theater group. I’m not suggesting you choose areas that require a graduate degree, only that they force your brains to engage a little more fully than when discussing why the laundry wasn’t done.

Here’s one suggested topic of conversation: travel plans. Fantasizing together about places you’d like to visit whets your appetite in many ways. But even if you don’t actually take a trip, I still want you to plan for one. (If the thought of not being able to afford the time or money to go is too frustrating, you can choose a place in the past, such as ancient Rome.) Study the culture of this place; learn about its language, geography, and people; find out about its politics; in short, become experts to some degree. If you get to go, then you’ll have a fabulous trip because you’ll be so well prepared. But even if you don’t, the shared intellectual pursuit of this knowledge will upgrade your relationship to first class.

Naturally you also don’t want to be boring in bed. But I assure you that if your partner is bored with you outside the bedroom, you’re going to be challenged to add much variety to your sexual encounters. But if you’re stimulating each other’s brains, your sex life will get a real boost from that as well.

Making the Most of a Long-Distance Relationship

No one wants to be in a long-distance relationship, but sometimes there’s no choice. Luckily, these days it’s not quite as onerous as when it took a letter three months to cross the ocean. And some of the following suggestions even allow you to keep the fires of your sex life at least glowing, if not blazing.

- **Focus on a fixed point when you'll be together.** This is the most important thing you can do. "Counting the days" isn't just a saying, but a good way to keep yourselves from drifting apart.

- **Use every method of communication available.** Even if you e-mail each other daily, also sit down and write a letter in your own hand. That's one piece of communication that your lover may carry around with him or her, knowing that you actually touched the piece of paper.

- **Masturbate while you're communicating.** If opportunities exist for you to masturbate while you're on the phone or chatting on a computer (this second option is called *cybersex*), go ahead.

- **Keep your privacy (and dignity) intact.** Whatever you do, be careful that you don't offer up your private moments to the world. Many companies check employees' e-mail, as do the armed services, and if you send each other sexy pictures, you want to be sure those are only for each other.

- **Create a secret language.** If you can't always have privacy when speaking or e-mailing, make up your own set of code words so you can let your partner know how much you desire him or her without having to say or write anything that could get you into trouble.

Dealing with Addictive Behavior: Hooked on Porn

One common roadblock to a healthy sexual relationship these days is when one partner is consumed by the need to peruse pornography. X-rated pictures and videos are a quick mouse click away, which makes for easy access right in your own home. According to the medical definition, being hooked on erotica may not

qualify as an addiction, but it can easily ruin a relationship if one half of a couple devotes all of his or her sexual energy to masturbating while in front of the computer rather than having sex with his or her partner.

Although the lure of pornography may always have been a problem, the latest methods of distribution have undoubtedly raised the danger level. More men and women watch erotic movies in the comfort of their own living room or bedroom, an activity once limited to very few venues. But the vast pipeline offering porn that comes with every broadband connection to the Internet has pushed the problem of porn addiction to new heights.

Surfing for a thrill

Viewing pornographic images on the Internet is mostly a male preoccupation, and I believe men engage in this behavior for two reasons. The first is the purely sexual one. Men are definitely aroused by seeing erotic images. But I also think that this activity strongly appeals to men's hunting instincts. Surfing for images is not just about looking for ways to become aroused, but it's also a search for forbidden fruit. For example, a man may think that he'll stumble on the nude picture of an old girlfriend, or at least someone who reminds him of that girlfriend. And if a man has a predilection for something on the kinky side that he's not going to find at home, he can satisfy those desires, at least virtually.

Whatever he is searching for, and he may not know himself if it's a subconscious desire, the combination of the hunt and sexy images can be just too strong for many men to limit themselves to occasional use. Instead, they get so hooked that any free moment (which usually means when their wife isn't looking) is devoted to this activity. And because the logical conclusion is masturbation to orgasm, which drains all the man's sexual energy, the couple's sex life plummets.

Women, too, can fall into a similar trap, though it’s more likely to be chatting with someone in a sexual way rather than looking at images. That chatting can be just as dangerous to a relationship, or even more so if it evolves from merely *cybersex* (masturbating while chatting) to an actual physical affair.

Deciding if porn is a problem

How can you tell if a porn addition is affecting your relationship? Here are some clues:

- Your sex life has taken a nose dive and your partner offers only lame excuses.

- You wake up at night and no one’s sleeping next to you.

- You check your computer’s History and find a long list of X-rated sites.

- When your partner does want sex, his appetites are far more kinky than they ever were.

- Your partner calls you by another name, but she’s never out of the house, so you know she doesn’t have a real lover.

Stopping destructive habits

The problem with addictive behavior is that although the addicted person doesn’t want to put his or her relationship at risk and will avow that they love their partner, they end up not being able to help themselves. They know it’s wrong but as soon as they have an opportunity to view these images or chat with their cyberlover again, they grab it.

You can easily put an end to the viewing of Internet porn: Install software on your computer that will filter out all of this type of material. Be warned: The addicted partner is going to have a problem going cold turkey, and you may even need a counselor to get you through this period. If the addicted person refuses to allow such software to be loaded onto your computer, then you'll know how serious the problem is. But without such software in place, you and your partner are unlikely to overcome this problem.

A different type of software can help people who must fight the urge to chat with a cyberlover. Software is available that allows a person to check every keystroke that has been hit on the computer. By installing such a program, the addicted chatter will know that he or she can't hide conversations. That may give this person the needed backbone to adhere to a promise to stop. Again, if that doesn't work, seek professional guidance.

Staying Close to Avoid the Empty-Nest Syndrome

A common misconception is that when a couple's children leave home, Mom and Dad develop empty-nest syndrome. Yes, they may have an empty nest, but for some couples, their love life blossoms during this period of their lives. The victims of the syndrome are the couples whose relationship falls apart when they're the only two left at home.

If your children haven't left home yet, you may think that you don't need to read this section, but actually the exact opposite is true. Most couples who are affected by empty-nest syndrome can't be helped. Even if they manage to stay together, the relationship remains in tatters. But if a couple is aware ahead of time of the dangers of empty-nest syndrome, then they can do something about it *while the kids are still home.*

Empty-nest syndrome takes years to develop. It starts when a couple begins to drift apart but stays together because of the children. Couples like this may appear to have “the perfect marriage,” but it’s actually a façade, and the only level on which they connect involves their children. They certainly aren’t having sex. All of their conversations revolve around the children, as do many of their activities together. When that connection disappears because their children have set off on their own, they are left with an empty relationship. More often than not, anger takes the place of the emotions they spent on the children, and such couples divide their time between not talking and fighting.

When couples facing this issue come to my office, I know that I probably can’t do much for them. They may choose to stay together, but they’d be better off separated. Too much damage has been done to their relationship for it to be repaired. And as far as getting them to have sex, the likelihood is very, very small, unless the motivation is only for their own satisfaction. But as far as “making love,” forget about it.

Empty-nest syndrome is caused by the traps I’ve talked about in this chapter. If two people have spent little time interacting outside of activities involving their children, have become completely bored with each other, or have been torn apart by addictive behavior, then they are undoubtedly going to suffer from empty-nest syndrome. But if a couple can recognize these traps, they can take the necessary steps to repair their relationship so as to avoid becoming victims of this syndrome.

Is there any hope for a couple affected by empty-nest syndrome? I would say only if both partners really have the will to overcome the distance between themselves. Usually at this point they resent almost everything about their partner. Overcoming such a hurdle is difficult. My suggestion is for them to take an extended vacation and see if they can rediscover the love they first had for each other. If they can light a

small spark, they may have a chance. But if all they do is fight the whole time they’re away, then rather than waste time in a relationship that’s going nowhere, they may as well split up and begin a new phase of their lives.

Part II
Daily Dose of Dummies

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In this part . . .

The *For Dummies* series impacts people's lives, and the chapters in this part reflect that. If your desire for a better life is within, check out the tips for a healthier attitude from *Cognitive Behavioural Therapy For Dummies* or do some relaxing and calm yourself with the

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Chapter 5

Ten Healthy Attitudes for Living

In This Chapter

- Taking responsibility for your feelings
- Philosophising rationally
- Enhancing your psychological health
  - Staying interested

As we discuss many times in this book, the attitudes you hold about yourself, other people and the world greatly affect your ability to respond successfully to negative life events. Even in the absence of unusual or difficult circumstances, your core philosophies influence your overall experience of life. People who hold rational philosophies are generally less prone to emotional disturbances, such as anxiety and depression, and are more readily able to solve problems.

This chapter offers ten rational philosophical standpoints that are good for your psychological health. Read them, re-read them, think them through and test out acting upon them to see for yourself.

Assuming Emotional Responsibility: You Feel the Way You Think

Bad or unfortunate things, such as splitting up from a partner, being made redundant or having a car accident, can happen to anyone. You may reasonably have negative feelings in response to such events. Experiencing extreme sadness or annoyance in the face of misfortune is wholly understandable.

In some instances, bad things occur through no fault of your own. In other cases, you may have some personal responsibility. We don't

suggest that you blame yourself for every bad thing that comes your way. However, try to assess a given situation and determine whether you have any *legitimate responsibility* for its development and look for a resolution.

Even if you're not personally responsible for a negative event, you can still take responsibility for your emotional and behavioural *responses* to the event. People who deny their part in creating their own emotional problems in the face of negative events don't recognise how their thoughts and actions can make a bad situation worse. They hand over their personal power to make things better by waiting passively for someone or something to step into the breach.

When you hold an attitude of personal responsibility for your feelings and actions, you're more able to find creative solutions, and your belief in your ability to cope with adversity is heightened. You empower yourself by focusing on your ability to influence the way you feel even if you can't control events.

On a cheerier note, when good things happen, you can also assess the extent to which they're a result of your own efforts – and then give yourself credit where due. You can appreciate good fortune without sabotaging your positive feelings with worries that your luck may run out.

Thinking Flexibly

Making demands and commands – thinking in terms of 'must', 'should' and 'have to' – about yourself, other people and the world around you has a fundamental problem: such thinking limits your flexibility to adapt to reality. The human capacity to adapt creatively to what's going on is one of the hallmarks of the species' success. However, humans are fallible, and the world continues to be an

imperfect place. Insisting ‘It shouldn’t be this way!’ can leave you irate, depressed or anxious and much less able to focus on how to cope with and adapt to reality.

Although circumstances may well be desirable, preferable and even better if the situation were different, they don’t have to be a particular way. Accepting reality and striving to improve it where wise and achievable can help you save your energy for creative thought and action.

Valuing Your Individuality

You can express your individuality in many ways, such as in your dress sense, musical tastes, political opinions or choice of career. Yet perhaps you’re hesitant to express your individuality openly because you fear the reaction of others. People who develop the ability to value their idiosyncrasies and to express them *respectfully* tend to be well-adjusted and content. Accepting that you’re an individual and have the right to live your life, just as other people have the right to live theirs, is a pretty good recipe for happiness.

As social animals, humans like to feel part of a group or social structure, and tend to be happier when interacting meaningfully with other humans. However, the ability to go against group mentality when it’s at odds with your own personal views or values is a tremendous skill. You can be both socially integrated and true to your values by accepting yourself as an individual and by being a selective non-conformist.

Accepting That Life Can Be Unfair

Sometimes, life’s just plain unfair. Sometimes, people treat you unjustly and nothing gets done to put the balance right. Bad things happen to the nicest of people, and people who don’t seem to have done a deserving thing in their lives get a winning ticket. On top of being unfair, life’s unpredictable and uncertain a great deal of the time. And really, that’s just the way life is.

What can you do? You can whine and moan and make yourself thoroughly miserable about the lamentable state of the world. Or you can accept things and get on with the business of living. No matter how much you insist that the world should be fair and you should be given certainty about how things are going to pan out, you ain’t going to get it.

Life’s unfair to pretty much *everyone* from time to time – in which case, perhaps things aren’t as desperately unfair as you thought. If you can accept the cold, hard reality of injustice and uncertainty, you’re far more likely to be able to bounce back when life slaps you in the face with a wet fish. You’re also likely to be less anxious about making decisions and taking risks. You can still strive to play fair yourself, but if you accept that unfairness exists you may be less outraged and less horrified if and when justice simply doesn’t prevail.

Understanding That Approval from Others Isn’t Necessary

Receiving approval from someone important to you is nice. Getting a bit of praise from a boss or a friend can feel good. But if you believe that you *need* the approval of significant others or, indeed, everyone you meet, then you probably spend a lot of time feeling

unhappy and unsure of yourself. Many people get depressed because they believe they're only as good as the opinions others hold of them. These people can't feel good about themselves unless they get positive feedback or reassurance from others.

Accept yourself, independent of overt approval from other people in your life. Having a *preference* for being liked, appreciated and approved of by others – but not believing that you *need* approval – means that your self-opinion can be stable and you can weather disapproval. You may still behave in ways that are more likely to generate approval than disapproval, but you can also assert yourself without fear. You can consider praise and compliments a bonus rather than something you must cling to and work over-hard to maintain.

If you hold the belief that you *need* rather than *desire* approval, you may pay emotionally for it somewhere along the line. You're likely to feel anxious about whether approval's forthcoming – and when you get approval you may worry about losing it. If you fail to get obvious approval or – horror of all horrors – someone criticises you, you're likely to put yourself down and make yourself depressed.

You cannot please all the people all the time – and if that's what you try to do, you're almost certainly going to be overly passive. If you can take the view that disapproval isn't the end of the world, intolerable and an indication that you're less than worthy, you can enjoy approval when you get it and still accept yourself when you don't.

Realising Love's Desirable, Not Essential

Some people would rather be in any relationship – even an unsatisfying or abusive one – than in no relationship at all. This need may stem from a belief that they can’t cope with feelings of loneliness or get through life in general if they’re alone. Other people consider themselves worthy or lovable only when they’re reassured by being in a relationship.

Romantic relationships *can* enhance your enjoyment of life, but they’re not essential for you to enjoy life. Holding this attitude can help you to feel good about yourself when you’re not part of a couple and may lead you to make more discerning partner choices in future since you will choose, rather than be compelled, to be with someone. Believing that your basic lovability is relatively constant, regardless of whether a significant other actively loves you, can help you to feel secure *within* a relationship and secure within yourself *outside* of a relationship.

People who strongly *prefer* having a partner and yet believe that they can survive a break up tend to experience little romantic jealousy. Jealousy can be a big obstacle to relationship satisfaction – jealous people tend to believe that they *must* keep their partner and end up focusing on signs (real or imagined) of infidelity or waning interest rather than on the pleasure of the relationship. Jealousy’s turned many a relationship sour. A jealous partner can end up alienating the other person through constant reassurance-seeking or monitoring, leaving both members of the couple feeling that mutual trust doesn’t exist between them.

Preferring instead of *demanding* to have a relationship helps you to retain your independence and individuality. Then when you *are* in a relationship, you’re less likely to fall into the trap of trying to be the perfect partner – which means you can continue to attend to your own interests while being able to negotiate compromises when appropriate. You’ll also be able to call a halt to destructive relationships when evidence suggests that there’s no way forward.

Tolerating Short-Term Discomfort

Healthy, robust and successful people are often able to tolerate temporary discomfort in the pursuit of longer-term goals. They practise self-denial and delay gratification when doing so is in their long-term interests. These people are the ones who are able to eat healthily, exercise regularly, save money, be romantically faithful, study effectively, and so on.

You can experience intense pleasure in the present and the future, but often some degree of pain and effort today are necessary to win you greater pleasure tomorrow. This will be true for many of the achievements you've already made in life. Putting up with temporary discomfort is also going to be crucial in reducing painful feelings of anxiety and depression.

Enacting Enlightened Self-Interest

Enlightened self-interest is about putting yourself first most of the time and one, two or a small handful of selected others a very close second. Enlightened self-interest is about looking after your own needs and interests while also being mindful of the needs of your loved ones and other people living on the planet.

So why put yourself first? When you reach a certain age, you need to look after yourself because nobody else is going to do so for you. If you can keep yourself healthy and content, you're better able to turn your attention to caring for the people in your life that you love.

Many people make the mistake of always suppressing their own needs and end up tired, unhappy or ill. People may think they're doing

the right thing by putting others first all the time, but in fact they're left with very little to give.

Of course you will experience times when putting someone else's needs before your own and making personal sacrifices is a good choice. For example, parents frequently put the welfare of their children before their own. But you must still make space for your own pursuits too.

If you're starting to get concerned that 'self-interest' translates to 'selfish beast', stop! To clarify: self-interest involves taking responsibility for looking after yourself because you understand that you're worth taking care of. Self-interest means being able to care for others very deeply. When you're self-interested, you're able to meet your own needs and take a keen interest in the welfare of other people in the world around you. You can also determine when you're going to put yourself *second* for a period of time because someone else's need is greater than your own – which is where the 'enlightened' part comes into play.

Selfishness is not – we stress, *not!* – the same animal as self-interest. Ultimately, selfish people put their own wants and needs first, *to the exclusion and detriment of other people*. Selfishness is much less about taking responsibility for looking after yourself and much more about demanding that you get what you want, when you want and to hell with everybody else. The two concepts are very different – so don't be scared.

Pursuing Interests and Acting Consistently with Your Values

Loads of evidence indicates that people are happier and healthier if they pursue interests and hobbies. Have you let your life become dominated by work or chores at home, and do you spend your evenings sitting in front of the television as a means of recharging? If

your answer to this question is ‘Yes!’, then you’re in extremely good, but not optimally healthy, company.

One of the arts of maximising your happiness is to pursue personally meaningful goals, such as furthering your education, participating in sport and exercise, developing skills, improving relationships, or acting in ways that contribute to the sort of world you’d like to live in, for example by doing some voluntary work. Try to structure your life to ensure that you have some time for personally meaningful pursuits. Check that the things you do in life reflect what you believe is important.

As far as we can tell, life isn’t a dress rehearsal. Will you really look back and regret missing a bit of TV because you dragged yourself out to spend time on a hobby, to exercise, to enjoy a night out with your friends or to participate in some charity work?

Tolerating Uncertainty

Healthy and productive people tend to be prepared to tolerate a degree of risk and uncertainty. Demanding certainty and guarantees in an uncertain world is a sure-fire recipe for worry and inactivity. Safety (or more accurately, the illusion of complete safety) comes at a cost – fewer rewards, less excitement, fewer new experiences.

The fact that you don’t know what the future holds is grounds for *calculated risks* and *experiments*, not avoidance, reassurance-seeking or safety precautions. You can make educated decisions and take calculated risks, but if you accept that 100 percent certainty is exceptionally rare (and, in fact, unnecessary), you can reduce undue anxiety and worry. Risk is inherent to existence. You know that you’re mortal and therefore destined to die one day but, in order to remain sane, you keep that knowledge on the outer track of your daily consciousness. You live in an uncertain world every single day of your life. Embrace it, enjoy it and relegate it to your peripheral vision.

Chapter 6

Meditation 101: Relaxing Your Body and Calming Your Mind

In This Chapter

- Five quick ways to relax your body
- Tuning in, slowing down, and exploring your breath
- Walking in the fog, becoming your breath, and other Zen riddles
  - Playing with the zoom lens of awareness

If you're looking for simple, concise meditation instructions, you've come to the right chapter. You can muse forever about meditation's benefits or the nature of the mind, but there's nothing quite like attempting to practice to show you how stubborn and wild the mind can actually be.

The Buddhists like to compare the mind to a monkey that swings uncontrollably from branch to branch — from plan to memory, thought to emotion, sight to sound — without ever settling down in one place. Some contemporary teachers prefer the more domestic analogy of the wayward puppy that keeps wandering impulsively from one place to another, blithely peeing on the carpet wherever it goes. You know what it's like trying to train a puppy — you can't overpower it or subdue it or sit on it until it agrees to obey. Well, the same holds true for your mind. In fact, if you attempt to force your mind to calm down, you just swirl it up even more and end up going nowhere fast, like a puppy chasing its tail!

Instead, the practice of meditation involves gently returning your mind again and again to a simple focus of attention. In this chapter, you have an opportunity to find out how to meditate on your breath —

one of the most popular forms of meditation throughout the world's spiritual traditions. You also discover mindfulness techniques for "training your puppy," balancing relaxation and alertness, and extending your meditation to include the full range of *sensory experiences* (that is, hearing, seeing, smelling, touching, and tasting).

Paradoxically, the mundane, repetitive, seemingly inconsequential activity of attending to your breath can eventually lead to all the glamorous benefits meditation promises to provide, including reduced stress, enhanced performance, increased appreciation and enjoyment of life, deeper connection with your essential being — even advanced meditative states, such as unconditional love or transformative insights into the nature of existence. But before you get carried away counting your cookies (or your puppy biscuits, as the case may be), you need to take the first step toward the cookie jar.

Turning Your Attention Inward

As the old saying goes, a journey of a thousand miles begins with a single step. In the case of meditation, this simple but essential step involves turning your mind away from its usual preoccupation with external events — or, just as often, with the story it tells you about external events — and toward your inner sensate experience.

If you're like most people, you're so caught up with what's happening around you — the look in other people's eyes, the voices of family and co-workers, the latest news on the radio, the messages appearing on your computer screen — that you forget to pay attention to what's happening in your own mind, body, and heart. In fact, popular culture has been designed to seduce you into searching outside yourself for happiness and satisfaction. In such a confusing and compelling world, even the most rudimentary gesture of self-awareness can seem like a challenge of monumental proportions.

Just take a few minutes right now to turn your mind around and pay attention to what you're sensing and feeling. Notice how much resistance you have to shifting your awareness from your external focus to your simple sensate experience. Notice how busily your mind flits from thought to thought and image to image, weaving a story with you as the central character.

Because these habitual patterns are so deeply rooted, doing something as seemingly innocuous as returning your attention again and again to a basic internal focus like your breath can take tremendous courage and patience. You may be afraid of what you'll discover if you venture into essentially unknown terrain — or afraid of what you'll miss if you turn inward even for a few moments. But this shift from outer to inner is precisely the simple but radical gesture that meditation requires.

Although I talk about turning inward, the shift I'm suggesting actually has several related dimensions:

- **Content to process:** Instead of becoming engrossed in the meaning of what you're sensing, thinking, or feeling, you can shift your interest and attention to *how* experiencing occurs — or to the mere fact of experience itself. For example, instead of getting lost in thinking or daydreaming, you can notice how your mind flits from thought to thought — or merely observe that you're thinking. Instead of becoming transfixed by your fear or what you imagine it means or is trying to tell you, you can notice how the waves of tension move through your belly — or simply note that you're feeling.

- **Outer to inner:** Initially, you need to balance your usual tendency to be so outer-directed by paying particular attention to inner experience. Eventually, you'll be able to bring the same quality of awareness to every experience, whether inner or outer.

- **Secondhand to direct:** Even more helpful than inner and outer is the distinction between secondhand experience and direct experience. *Secondhand experience* has been filtered and distorted by the mind and is often concerned with thoughts about the past or future, whereas *direct experience* is only found in the present and accessed through the senses. In addition to turning inward, meditation involves turning your attention away from the story your mind spins about your experience and toward the direct experience itself.

- **Doing to being:** You spend virtually all your waking hours rushing from one task or project or activity to another. Do you remember what it's like to just *be*, the way you did when you were a baby or a little child, whiling away a summer afternoon just playing or lying in the grass? Meditation gives you the opportunity to make this crucial shift from doing to being.

Relaxing Your Body

As the emerging field of mind-body medicine reminds us — and yogis and sages have been telling us for millennia — your body, your mind, and your heart form one seamless and inseparable whole. When your thoughts keep leaping like the proverbial monkey from worry to worry, your body responds by tightening and tensing, especially in certain key places like the throat, the heart, the solar plexus, and the belly. When the discomfort gets intense enough, you register it as an emotion — fear, perhaps, or anger or sadness.

Because it connects you with your direct experience — and ultimately with a realm of pure *being* beyond the mind — meditation naturally relaxes your body while it focuses your mind. As a beginner, though, you may not experience this natural relaxation for days or even weeks. So it can be helpful to practice one of the techniques in the following list *before* you meditate, especially if you tend to be noticeably tense. (If you're one of those rare people who are generally so relaxed that you tend to drift off to sleep at the slightest provocation, you may want to skip this exercise.) Of course, relaxing your body has its own wonderful benefits — but your body won't stay relaxed until you're able to work with your mind.

TIP

If you've never deliberately relaxed your body before, start with the meditation in the "Deep relaxation" sidebar. Because the meditation takes at least 15 minutes to complete, you probably won't do it each time you meditate, but it does show you how to relax your body part by part. When you've practiced this exercise a few times, your body will have a memory of what it's like to be deeply relaxed, and you can then advance to one of the five-minute relaxations listed here. By the way, deep relaxation is a great antidote for insomnia — just practice it in bed and then drift off to sleep!

So here are five brief relaxation techniques:

- **Shower of relaxation:** Imagine taking a warm shower. As the water cascades across your body and down your legs, it carries with it all discomfort and distress, leaving you refreshed and invigorated.

- **Honey treatment:** Imagine a mound of warm honey perched on the crown of your head. As it melts, it runs down your face and

head and neck, covering your shoulders and chest and arms, and gradually enveloping your whole body down to your toes. Feel the sensuous wave of warm liquid draining away all tension and stress and leaving you thoroughly relaxed and renewed.

- **Peaceful place:** Imagine a safe, protected, peaceful place — perhaps a forest, a meadow, or a sandy beach. Experience the place fully with all your senses. Notice how calm and relaxed you feel here; now allow that feeling to permeate every cell of your body.

- **Body scan:** Beginning with the crown of your head, scan your body from top to bottom. When you come to an area of tension or discomfort, gently allow it to open and soften; then move on.

- **Relaxation response:** Choose a word or brief phrase that has deep spiritual or personal significance for you. Now close your eyes and repeat this sound softly, again and again.

Begin Sidebar

Deep relaxation

Here's a meditation you can do any time you have 15 or 20 minutes to spare and want to shed some of the tension you've accumulated in your busy life. It's also a great way to prepare for the other meditations in this book, because it leaves you feeling relaxed, refreshed, and in touch with yourself.

1. Find a comfortable place to lie down. Take off your shoes, loosen your belt and other tight clothing, and stretch out on your back with your arms resting at your sides, legs slightly apart.

2. Sense your body as a whole, including the places where it contacts the surface of the bed or floor.

3. Close your eyes and bring your awareness to your feet. Wiggle your toes, flex your feet, and then let go of all tension as much as you can, allowing your feet to melt into the floor.

4. Shift your awareness to your lower legs, thighs, and hips. Imagine them becoming heavy and relaxed and melting into the floor.

If the image of melting doesn’t appeal to you, you might try dissolving, sinking, or disappearing.

5. Bring your awareness to your lower abdomen. Imagine all tension draining away, your breath deepening, and your belly opening and softening.

6. Bring your awareness to your upper abdomen, chest, neck, and throat, feeling the areas opening and softening.

7. Bring your awareness to your shoulders, upper arms, lower arms, and hands. Imagine them becoming heavy and relaxed and melting into the floor.

8. Bring your awareness to your head and face. Feel the tension melting away from your face across your head and into the floor.

9. Scan your body from head to toe, search-ing for any remaining areas of tension or discomfort.

If you find any, just imagine them relaxing completely.

10. Experience your body as one field of relaxation, without parts or edges.

11. Continue to rest in this way for five or ten minutes more; then very slowly begin to wiggle your fingers and toes, stretch your arms and legs, open your eyes, and gradually come up to a sitting position.

Check in with yourself and notice how you feel. Do you feel more relaxed? Does your body feel lighter or more expanded?

Does the world appear different in any way? Now gently get up and go about your day.

End Sidebar

Developing Mindfulness: Awareness of the Here and Now

This chapter highlights an approach to meditation known as *mindfulness* — moment to moment awareness of your experience as it unfolds. Mindfulness combines *concentration* (highly focused awareness) and a more receptive awareness that simply welcomes whatever arises. Because mindfulness grows like a house on a foundation of concentration, you'll need to strengthen and stabilize your concentration before you can proceed to the full practice of mindfulness. That's why the initial meditations provided here emphasize focusing on a particular object of concentration — your breath.

Ultimately, the goal of mindfulness meditation is to develop the capacity to be fully present for whatever is occurring right here and now. When you've stabilized your concentration by focusing on your breath, you can expand your awareness to include the full range of bodily sensations — and eventually you can just welcome whatever presents itself in your field of experience.

Though supremely simple, this advanced technique can take years of patient practice to master, but you may have glimpses of a more expanded awareness after only a few weeks of regular meditation.

TIP

Begin Sidebar

Letting go of your expectations

When you invest in the stock market or work out at a gym, you expect results — and you keep checking the quotes or the scale to tell you how well you're doing. If you bring the same attitude to meditation, however, you're defeating the purpose — which is to let go of your thoughts altogether and just be present in the here and now. One of the great paradoxes of meditation is that you can't reap the benefits until you drop all your expectations and accept things the way they are. Then the benefits come back to you a thousandfold.

In the beginning, of course, you're going to keep wondering whether you're doing it right. But don't worry, there's no wrong way to meditate — except perhaps sitting and trying to measure how well you're doing! One day you may feel like you're on top of the world — you're full of energy, your mind is clear, and you can follow your breath with relative ease. "Wow, now I'm getting the hang of it," you think. The next day you're so overwhelmed by thoughts or emotions that you sit for 20 minutes without even noticing your breath. Welcome to the practice of meditation! The point is not to do it right, but just to do it — again and again.

One of my Zen teachers used to compare meditation to walking in the fog on a warm summer day: Though you may not pay attention to what's happening, pretty soon you're drenched in dew.

End Sidebar Begin Sidebar SPIRITUAL STUFF

The meaning of the breath

Traditional cultures identified the breath with the life force that animates all things. For example, the Latin word *spiritus* (the

root of both *spirited* and *spiritual*), the Greek word *anima* (from which we derive the word *animated*), the Hebrew word *ruach*, and the Sanskrit word *brahman* may sound quite different, but they have one thing in common: They all mean both *breath* and *spirit* or *soul.* When you follow your breath with awareness, you're not only harmonizing your body and mind, which gives you a sense of inner harmony and wholeness, you're also exploring the living frontier where body, mind, and spirit meet — and attuning yourself to a spiritual dimension of being.

End Sidebar

Focusing on your breath

Compared to surfing the Net or catching a movie on HBO, watching your breath may seem like a boring way to spend your spare time. The fact is, the media have conditioned us to be stimulation junkies by flooding our senses with computerized images and synthesized sounds that change at laserlike speed. Recently, I heard the head of an ad agency brag about how his latest TV spot bombarded the viewer with six images per second — far faster than the conscious mind could possibly register them.

By contrast, paying attention to the coming and going of your breath slows your mind to match the speed and rhythms of your body. Instead of 6 images per second, you breathe an average of 12 to 16 times per minute. And the sensations are far subtler than anything you'll see or hear on TV — more like the sights and sounds of nature, which is, after all, where you and your body came from.

Besides, the great thing about your breath as a focus of meditation is that it's always available, always changing yet always more or less the same. If your breath were totally different each time, it wouldn't provide the stability necessary for you to cultivate concentration; if it never changed in any way, you'd quickly fall asleep and never have an

opportunity to develop the curiosity and alertness that are so essential to the practice of mindfulness.

TIP

As a preliminary to the practice of following your breath, you may want to spend a few weeks or months just counting your breaths. It's a great way to build concentration — and it provides a preestablished structure that constantly reminds you when you're wandering off. If you were a neophyte Zen student, you might spend years counting your breaths before you graduated to a more challenging practice. But if you're feeling adventurous or already have some confidence in your concentration, by all means start with following your breath. Trust your intuition to tell you which method is right for you.

Counting your breaths

Begin by finding a comfortable sitting position that you can hold for 10 or 15 minutes. Then take a few deep breaths and exhale slowly. Without trying to control your breath in any way, allow it to find its own natural depth and rhythm. Always breathe through your nose unless you can't for some reason.

MEDITATION

Now begin counting each inhalation and exhalation until you reach ten; then return to one. In other words, when you inhale, count "one," when you exhale, count "two," when you inhale again, count "three," and so on up to ten. If you lose track, return to one and start again.

To help you concentrate, you may find it useful to extend the number in your mind for the full duration of the inhalation or

exhalation, instead of thinking the number quickly once and then dropping it. For example, allow “o-o-o-n-n-n-e” to last as long as the inhalation, “t-w-o-o-o-o” to last as long as the exhalation, and so on. You may also find it helpful to subvocalize the numbers, especially at first, saying “one” ever so softly to yourself as you inhale, “two” as you exhale, and so on.

Getting to know your breathing

When you first begin paying deliberate attention to your breath, you may be surprised and somewhat frustrated to discover that your body tenses up and your breathing becomes stiff, labored, and unnatural. Suddenly, you can’t remember how to breathe anymore, even though you’ve been doing it just fine ever since your first breath at birth.

Don’t worry — you’re not doing it wrong. You just need to develop a lighter, gentler touch with your awareness so that you’re following but not controlling your breath. It’s kind of like learning to ride a bicycle — you keep falling off until one day, miraculously, you just keep going. From then on, it’s second nature.

You may find it helpful to begin by exploring your breathing, without necessarily trying to track it from breath to breath. Notice what happens when you breathe — how your rib cage rises and falls, how your belly moves, how the air passes in and out of your nostrils. You may find that some breaths are longer and deeper, while others are shorter and shallower. Some may go all the way down into your belly, while others barely reach the

upper part of your lungs before exiting again. Some may be rough or strong, others smooth or weak.

Spend five or ten minutes exploring your breathing with the fresh curiosity of a child encountering a flower or a butterfly for the first time. What did you discover that you didn't know before? How does each new breath differ from the last? When you feel comfortable with your breath, you can begin the practice of counting or following your breaths.

End Sidebar

As Mickey Mouse as this exercise may seem at first-read, you may be surprised to discover that you never manage to reach ten without losing count. You don't have to stop your mind chatter in any way. But if you get distracted by your thoughts and lose track of your breath, come back to one and start again.

When you get the knack of counting each in-breath and out-breath — say, after a month or two of regular practice — you can shift to counting only the exhalations. If your mind starts wandering on the inhalations, though, just go back to the first method until you feel ready to move on again. Eventually, you may want to simplify the practice even further by simply noting "in" on the inhalation and "out" on the exhalation.

Following your breaths

Begin by sitting and breathing exactly as you did for counting your breaths. When you feel settled, allow your attention to focus either on the sensation of your breath coming and going through your nostrils or on the rising and falling of your belly as you breathe. (Although you're welcome to alternate your focus from one session to the next, it's best to stick with a single focus for the entire meditation — and eventually you're better off using the same focus each time you meditate.)

Give your full attention to the coming and going of your breath the way a mother tracks the movements of her young child — lovingly yet persistently, softly yet precisely, with relaxed yet focused awareness. When you realize that your mind has wandered off and you're engrossed in planning or thinking or daydreaming, gently but firmly bring it back to your breath.

At the end of your exhalation (and before you inhale again), there's often a gap or a pause when your breath is no longer perceptible. At this point, you can allow your attention to rest on a predetermined touchpoint, such as your navel or your hands, before returning to your breath when it resumes.

Thoughts and images will definitely continue to skitter and swirl through your mind as you meditate, but don't worry. Just patiently and persistently keep coming back to your breath. Gradually, you may even develop a fascination with all the little sensations — of your belly and ribcage shifting and opening and changing shape as you breathe or of your breath caressing the tip of your nose, tickling your nostrils, and cooling your nasal passages as it enters and leaves. You may also notice that your mind tends to quiet down or your thinking tends to change on either the exhalation or the inhalation. By attuning to a subtler level of experience while you meditate, you can open yourself to a subtler appreciation of each moment of life as it unfolds.

Begin Sidebar

Minding your body instead of your breath

Some people seem to find it virtually impossible to count or follow their breaths. Instead, they find it helpful to focus on their body as a whole when they meditate. You can begin by drawing your awareness slowly down through your body from your head

to your feet; then switch to holding your whole body in your awareness at once. When your mind wanders off, just come back to your body. Or you can use the Zen approach of focusing on a particular part of the body, like the lower back or lower abdomen. When you find a focus that works for you, however, stick with it. The point is to develop your mindfulness, not to meander through your body in search of a place to meditate.

End Sidebar

Expanding to sensations

As soon as you've developed a certain ease in following your breath, you can expand your awareness as you meditate to include the full range of sensations both inside and outside your body — feeling, smelling, hearing, seeing. Imagine that your awareness is like the zoom lens on a camera. Until now, you've been focused exclusively on your breath; now you can back away slightly to include the field of sensations that surrounds your breath.

If you find it difficult to expand your awareness all at once, you can begin by exploring a sensation when it calls attention to itself. For example, you're following your breath when a pain in your back cries out for your attention. Instead of staying focused on your breath as you would have done before, you can turn your attention to the pain and explore it fully until it no longer predominates in your field of experience. Then come back to your breath until you're once again called away.

You can also experiment with expanding your awareness to include one particular kind of sensation, such as bodily feelings or sounds. For example, you can spend an entire meditation just listening to the sounds around you, without focusing on any sounds in particular. In this way, you're able to balance the highly concentrated awareness required to follow your breath with the more receptive, all-

inclusive awareness necessary to welcome a broad range of sensations. This blend of focus and receptivity lies at the heart of the practice of mindfulness.

As you get the knack of including sensations in your meditations, you can experiment with expanding your awareness to include the full sensate field (that is, hearing, seeing, smelling, touching, and tasting). Begin by following your breathing and then just open your lens wide, allowing sensations to arise and pass away in your awareness.

Welcoming whatever arises

When you become accustomed to including sensations, you can open your awareness gates wide and welcome any and every experience — even thoughts and emotions — without judgment or discrimination. Just like sensations, thoughts and feelings come and go in your awareness like clouds in the sky without pulling you off center.

After all, the sky is never disturbed or constricted, no matter how many clouds pile up; it continues to be as vast and spacious as ever. In the same way, you can sit with a spacious, skylike mind. At first, you may find your attention drawn here and there like a flashlight, exploring one object and then another. But just keep coming back to a spacious, skylike mind. (A note of caution, however: This practice, though supremely simple, is actually quite advanced and requires well-developed powers of concentration to sustain.)

Training Your Puppy: Reining In Your Wandering Mind

Like a wayward puppy, your mind means well — it just has a will of its own and some pretty obnoxious habits to unlearn. Just as you wouldn't hit a puppy for peeing on the carpet, but you would keep carrying it patiently back to its little pile of papers, you need to keep

leading your wandering mind patiently back to its focus of concentration, without anger or violence or judgment of any kind. After all, you want your "puppy mind" to like you and treat you as a friend, instead of cowering in your presence.

Keep it simple

The point of meditation is not to discover some cool techniques to occupy your leisure hours; it's to make the simple but momentous shift from doing to being. Don't make the mistake of turning your meditation practice into another urgent item on your list of things to do. Use it, instead, as a welcome oasis from doing, an opportunity to *be,* without strategy or agenda. In other words, keep it simple. Play with a few of the techniques at first to decide which one feels right for you; then stick with the one you've chosen. It really doesn't matter which method you use — they all end up depositing you in the here and now.

In fact, your mind deserves even more patience than a puppy because it's developed the tendency to fantasize, worry, and obsess through a lifetime of poor training. As you practice being kind and patient with your mind, you naturally soften and relax into the present moment — which is, after all, the point of meditation. On the other hand, if you force your mind to concentrate like a drill sergeant pushing his troops, you're just going to wind up tense and uncomfortable — and you probably won't be motivated to meditate again.

Discovering how to meditate is a lot like practicing a musical instrument. First you need to assemble some basic techniques; then

you get to practice the same scales over and over. Like following your breath, playing scales can seem incredibly boring — but week by week, you become imperceptibly better, until one day you graduate to playing simple tunes. And the more you practice, the more subtleties you notice, and the more interesting even playing simple scales — or following your breath — becomes.

The historical Buddha compared meditating to tuning a lute. If you make the strings too tight, they break, and you can't play the instrument at all. If you make them too loose, you can't get the right sounds. Likewise, you need to listen to your instrument — your body and mind — when you meditate to determine what kind of tuning you need. If you're tense, you may want to begin with some deep relaxation; if you're sleepy or foggy, you may need to sit up straight, pay attention, and emphasize your concentration.

Begin Sidebar

Just sitting

As an alternative to mindfulness meditation, you may want to experiment with the Zen practice known as *just sitting,* which usually involves two phases or steps: just breathing and just sitting.

When you're adept at following your breath, you can practice *becoming your breath* — merging yourself completely with the flow of the inhalation and exhalation, until you, as a separate observer, disappear and only your breath remains. Now you're no longer breathing; instead, your breath is breathing you. Like welcoming whatever arises, this practice, known as *just breathing,* is supremely simple but requires a quality of awareness that's both focused and relaxed.

The next step, *just sitting,* involves expanding to include the whole realm of sensate experience. But instead of being aware or mindful of your experience, you "disappear," and only your

experience remains — seeing, smelling, hearing, sensing, thinking. As a Zen friend of mine put it, “When you sit, the walls of the medita-tion hall come down, and the whole world enters.” Ultimately, this practice takes you to the same place as mindfulness; it’s simply the Zen alternative.

End Sidebar Begin Sidebar REMEMBER

Working with your mind at first

Right now, the whole notion of working with your mind may seem totally incomprehensible. After all, thoughts may fill your head like fog, and you can’t see even the faintest trace of blue sky beyond them.

The good news is, you don’t have to pay any attention to your mind, at least initially. Just keep following your breath, and when you become lost in thought, which you will no doubt do again and again, gently come back. The point is not to stop your mind — an impossible task in any case — but to stay focused on your breath no matter what your mind does.

After weeks and months of regular practice, you may begin to notice that your mind settles down more quickly during your meditations and that fewer thoughts disturb your concentration. In any case, the quality of your mind will no doubt vary from day to day and from meditation to meditation.

Here, the point is not to make your mind work differently, but to slowly but surely strengthen and stabilize your concentration. Eventually, you’ll begin to notice that your mind doesn’t have the same power over you that it once did and that you have moments of deep peace and tranquility. Trust me — it will actually happen, even to you!

End Sidebar

As you gently bring your puppy back again and again, you also get to notice the themes and stories that repeatedly draw your attention away. Perhaps your mind keeps returning to worries about job security, or arguments with your partner or spouse, or sexual fantasies, or popular songs. Whatever the favorite bones your puppy likes to chew, you gradually become familiar with them as you watch them distract you.

After weeks and months of regular practice, you develop a deeper understanding of how your mind works — and how it causes suffering and stress. And like hit tunes you love at first but eventually get tired of hearing, the same old stories start to lose their power to disturb you, and you develop greater equanimity and peace of mind.

REMEMBER

Begin Sidebar

Coming back to your breath

Set your watch or clock to signal the beginning of every hour. When the alarm sounds, stop whatever you're doing and follow your breath with full attention for 60 seconds. If you're doing something that can't be stopped, like driving a car in traffic or talking to your boss, follow your breath as attentively as you can while engaging in the activity.

End Sidebar

Chapter 7

The Responsibilities of a Leader

In This Chapter

- Developing a vision
- Coming up with a plan
- Working toward goals
- Building a strong team
- Figuring out what your team needs — and giving it to them
    - Getting people to follow through with their responsibilities

In dreams begins responsibility.

—William Butler Yeats

Leadership begins with the willingness to accept responsibility. But to what end? Does responsibility mean, for example, that you have to involve yourself in the personal lives of the people you're leading? Do you have to be all things to your group, wearing all the hats at all times? Accepting and dealing with responsibility are so fundamental to leadership that we devote more attention to the responsibilities of a leader in this chapter.

The central responsibility of a leader is to provide the climate necessary for creating growth and success. You can do many things as a leader, but ultimately, if your group's mission isn't successful and you don't manage to grow something — whether it's the skill and knowledge in a group of kids you're mentoring or the profits of a major enterprise — then you have failed in your most basic responsibilities as a leader.

Defining the central responsibility is simple. But for your group to be a success and to accomplish growth of some sort, you'll have to do a lot of other things along the way. In this chapter, we explain those things that leaders absolutely must do, everything from developing a vision and goals for your group to motivating your team and getting them to work together toward those goals.

Developing a Vision

A *vision* is a doable dream — a distant goal that's worth pursuing because it involves growth and success and provides the binding energy to bring a group together to accomplish great things. It doesn't matter whether you are running an existing enterprise or starting a completely new one; visions are necessary to your ultimate success as a leader.

- **A vision can be an idea for a product.** When chemist Edwin Land was walking in the desert with his daughter and taking photographs of cactus flowers, she asked him why they had to wait so long to see the pictures. Land's daughter provided him with the vision to invent Polaroid film and cameras. As fantastic as the idea must have sounded at the time, the vision was a doable dream for Land, whose specialty was polarizing light and capturing light in chemical colloids. Land knew that with time, money, and a good team, he could develop instant pictures — and he did.

- **A vision can be an idea for a service.** Carl Weiss worked in New York's garment district. His job took him on many fabric-buying trips to Italy. While he was there, he spent many hours in small cafés, sipping cappuccino and espresso. Back in New York, Carl began to toy with the idea of developing the quintessential Italian café experience in New York. In 1978, he opened Caffe Bianco on New York's Upper East Side. It has been a success since the day it

opened, helped along by Carl's relentless perfectionism in pursuit of his vision.

- **A vision can be a way to make the world a better place.** A vision can be a way to improve a neighborhood or to help people live longer.

The important thing about vision is that you be able to visualize the outcome of your work and the work of your team in the form of a world that has been changed in some way.

Putting Together a Plan

Neither the grandest vision nor the simplest one materializes by itself. Nearly anything that you want to do and that is worth accomplishing takes time and effort. It also requires careful planning so that you can determine exactly what resources your team needs, when it needs them, where they will get them, and what outcomes are expected at each step along the way. No one goes from an idea directly to a finished product with no intermediate steps, so you have to learn how to develop plans that can translate visions into goals.

Turning a vision into a plan

Defining your vision through a plan helps you define the scope of your vision. Your chances of success will be that much greater if you invest some initial time, effort, research, and study into building a solid plan.

The size of the plan and the amount of detail depends to a great extent on the size of the project, the complexity of the undertaking, the available resources, and the difficulties you're likely to encounter along the way. Writing a *visionary plan* (a plan that sketches out the major goals to accomplishing your vision) may take anywhere from a

few weeks to a few months, and launching a successful enterprise can take anywhere from weeks to years.

When you are looking to turn your vision into a plan, you have to decide what size enterprise your resources, knowledge, and commitments can support. Consider the following three factors in determining the initial size and scope of your enterprise:

- **The critical size for a plan to be considered a success:** Starting an electronics company in a garage is a lot harder today, even though Hewlett and Packard did it 60 years ago, and the 2 Steves — Jobs and Wozniak — did it more than 20 years ago. The electronics hardware business today is a commodity business in which unit profits are quite low and high volume is necessary for profitability. That’s the virtual definition of a large, expensive operation.

On the other hand, you don’t need much more than a computer, an idea, and some skill with programming languages to write a software program and start a software business. Scott Cook wrote the basic program for Quicken at his kitchen table and started Intuit in the early 1980s. Lots of people have followed his example and built successful businesses. So, size your idea to reality — and the resources it will actually take to bring your vision to reality.

- **Critical size compared to your competition:** Here’s a simple rule: If you’re starting a business within an established industry, then, generally, the more competitive the marketplace for your product is, the larger your start-up has to be. This doesn’t hold true for restaurants, of course. Size won’t matter if you have excellent cuisine, the right market, the right location, and great

reviews. But for practically any other enterprise, size matters. If, for example, two bands play music in one small town and both bands are raising money for trips, the band that's going to the more interesting location — size here translates to audacity — is likelier to get the majority of the funds.

- **Critical size determined by resources:** You can start a one-person employment agency or any number of small service businesses with a few employees, but starting a semiconductor company takes enormous resources. The key is to know what the critical size for success is going to be so that you can acquire the resources to launch the enterprise and maintain it until it becomes self-supporting. Visions lose focus when they are beyond the scope of the people trying to turn them into reality. By starting small, you do not compromise your vision. Instead, you give yourself the chance to learn and grow. Starting small keeps you below the competition's radar, allows you to gain a foothold in a market, commits you to using available resources, and focuses your thinking on market niches, which may become market leadership positions as you grow.

Learning by doing

How do you go about learning by doing? Basically, you can do this in two ways. The first is to learn the skill of planning as a formal discipline. You can take courses within an MBA program and learn what things are required to make a plan go forward. But the cheaper, simpler way is to go out and gain experience in the field. Opening a restaurant if you've never been a chef, a restaurant manager, or someone who has worked the front room as a maitre d' makes no sense. Generally, you ought to do a couple of rotations working different jobs within a particular field in order to learn it from several

different perspectives. This experience introduces you to the pitfalls as well as the potentials of an idea.

Writing the plan

Writing a good plan takes more time than you may imagine. Fred Smith's business plan for Federal Express began as a term paper at Yale, for which he received a C grade. Smith spent two years writing and rewriting his plan and nearly four years raising money from family, private investors, and banks, before he launched Federal Express in 1973.

As Ernest Hemingway said about writing, every story begins the same: with a single, blank sheet of paper. So does every vision, and ultimately, so do the plans that visions require to turn into reality.

To start the planning process, write down four things on a single sheet of paper:

- **The idea behind your business:** Try to describe the idea behind a business, preferably in 25 words or less, that says what the business is all about. For example:

• *I want to market a new software product that reduces accounting time for small businesses by 25 percent (or that eliminates viruses or specializes in overseas banking, for example).*

• *I want to open a trendy new restaurant serving exciting, low-fat food, with great service, in an affluent neighborhood.*

• *I want to open an employment agency for information technology people, working mostly with Fortune 1000 companies.*

- **The vision that drives the idea:** Walt Disney’s original vision for Disneyland was articulated in two paragraphs. It was a simply stated, fully articulated set of goals and expectations — who would go there, what benefits they would derive, and why they would choose to return. Your vision has to state all those things and provide the motivation for turning the idea into a reality. Vision focuses on the benefits that the customer, your group, and society will get from you bringing your vision forward to reality.

- **Why it will be successful:** Whether you plan a new product, a new service, a distribution business, a professional office, a manufacturing company, a charitable project, or a sports program for kids — be clear about why people will want to commit their time or money to your idea — and why they will come back again in the future.

In the case of a software product, you could have the idea for a unique design based on your special knowledge of the accounting needs of small businesses. In the case of a restaurant, you could see that no great restaurants are in the area and have the idea for starting one yourself. Or maybe you’ve seen a wonderful model in Paris that you think will work equally well in an area that already has several different restaurants. In the case of an employment agency, you may already be a manager in the high-tech field and know how hard it is to find good people. The need you have for good employees may give you the idea of starting your own agency to surpass the present agencies, which aren’t doing a good enough job.

- **Why and how *you* can make it successful:** Even the simplest vision requires strong leadership to succeed in its marketplace. Successful enterprises of all types are developed skillfully, carefully, and energetically. Describe your leadership roles in achieving your vision, the strengths you can build on, the resources you can draw on, and the commitments you're willing to make to give the enterprise the best chance of becoming a success.

Planning a new enterprise requires knowledge, skill, research, and a large number of assumptions. Most people find it difficult to estimate sales, costs, personnel, and the length of time it takes to get all the tasks done — beginning with writing the plan itself. Don't be afraid to make assumptions and, wherever possible, look at existing enterprises similar to your own to see how reasonable your assumptions are.

The actual results you see may often be 50 percent lower than your plan, or (rarely) 50 percent higher than what you originally called for — and there may be great differences between the plan you've made and the reality of developing your idea. Your assumptions won't be perfect, but they're better than no assumptions at all.

Write the plan so that you can take it seriously. Stick to the plan as much as possible, but analyze when you stray from the plan and why. Understand that you'll have to update your plan when the business starts.

After you have your plan, you have to do three things:

- **Be thorough.** Putting together the best plan possible is important, but don't overwrite. Give yourself a realistic time limit, and force yourself to get the plan completed. If the concept is good, the mere logic of the idea should help you put a good plan together. If the concept is poor, no amount of preparation or paperwork will improve the outcome.

- **Be cautious.** Make provisions from the beginning for possible errors in judgment, unanticipated problems and reversals, larger lead times than expected, greater costs, and sometimes radical changes in execution.

- **Be timely.** Putting your business plan together is the first task in your new enterprise. How quickly and how well you get it done will tell you a lot about your approach to your enterprise and the group you are leading. Your time is a precious resource that cannot be expanded. Set yourself a time limit and then try to deliver the best possible plan, on time.

Identifying Goals

Your plan will help turn your vision into a mission, but you can't lose sight of the goal of your vision. Many an enterprise has planned itself into confusion by becoming overly obsessed with the details. Plan-obsessed leaders see not only the forest, but also the trees, the bark, the needles and leaves on the forest floor, and the tiny insects boring under the tree bark. And worse, they attach equal importance to each object in the forest and fail to notice that the forest is on fire. Make it a practice to review the goals set forth in your plan with regularity, so that you never forget what your goal is.

Creating a Cohesive Team

You as the leader will supply the vision, but it takes followers to make your vision a reality. You have to nurture a cohesive team that works together toward a common goal. Here are the important factors in creating an effective team:

- **Motivate and encourage your followers:** A good leader is responsible to his or her followers. A leader must do everything

possible to bring out the best in a group. Motivating people is a responsibility of leadership because it is the most expeditious way to achieve a goal. If everybody is focused on the same goal, you waste a minimum amount of energy, and you reach the goal faster and better. In today’s competitive environment, the best leaders are those who can keep their groups focused and motivated.

- **Create teamwork throughout the ranks:** Good leaders can’t do everything, so they have to take a group that is usually unformed and wield it into a team that is tightly focused on accomplishing a specific goal. Teams are orderly and disciplined; groups are not. So building team spirit is crucial if leaders are to succeed in helping a group achieve its goals. Conversely, in order for a vision to succeed, the team must know that a leader is enthusiastic about their efforts and that their persistence will be rewarded.

- **Create an orderly atmosphere:** No team runs well all the time. Even in the most enlightened company, or the most democratically run volunteer group, situations will always arise in which people are unhappy. You can reduce tension in a group by creating order. Order gives each member of a group an assigned task and makes them part of a team with a focus. Order establishes roles and rules, but a group can quickly become bogged down by procedures unless a leader learns to use the process of order. A leader is responsible for finding ways to eliminate problems as they arise.

A good leader can minimize problems by establishing ways for complaints to find their way quickly to the people who have the power to resolve them. A good leader also minimizes

dissent by making the team’s goals and values so clear that team members don’t feel any sense of ambiguity about what is expected of them.

Providing the Resources Your Team Needs

A leader is responsible for making sure that the team either has or can get the resources necessary to achieve its goal. The resource needed most often may be money, but it can be time, a person with a critical piece of knowledge, a location where a group can meet, organizational skills, or any one of dozens of things that, if lacking, keep the group from doing its best work. The leader’s job is to provide these things, even if the leader asks the group to engage in an exercise of Stone Soup, in which each member of the group is asked to contribute something that the entire group needs for its nourishment.

The idea that leaders are responsible for providing the group’s resources is somewhat new. Until well into the late 19th century, companies expected that workers would bring their own tools to the workplace. Not until the age of mass production and standardization did companies begin to recognize the value of providing the workplace resources so that work output would be consistent and uniform. As work has grown more money-focused and more complex, expecting that team members are responsible for bringing their tools along with them has become increasingly unreasonable.

After a team is formed, the leader is also responsible for providing other things that are not ordinarily thought of as resources but actually are vitally important to the future cohesiveness of your team. In a company, these things include competitive wages and benefits. But in all environments, things not normally thought of as resources also include the encouragement, promotion pathways, and bonuses that are the rewards for doing well. Leaders should learn to

plan for all resources; otherwise these resources may be overlooked when the company has become successful.

Holding People Accountable

Part of being decisive as a leader and, equally, part of being consistent, is that leadership establishes firm policies and directions for achieving goals and then adheres to those policies. That is what mission is about — the how-to component of achieving a goal. After a mission is established, and everyone in the group understands exactly what it is, the definition of success and failure becomes how tightly team members adhere to the mission in accomplishing a goal. In combat, for example, taking a hill when everyone is killed in the process does no good, especially if the mission was to take the hill with a minimal loss of life.

In business, holding people accountable often means rewarding those who are successful and firing those who fail. But if the leader deals with accountability in that way, he partially evades his responsibility. When you are a leader, you are putting together your team. You are deciding upon the roles that members of your team are going to play in achieving a common goal. And you are responsible for moving people into the positions where they are capable of doing their best work so that failure becomes improbable.

Chapter 8

Leveraging Face-to-Face Marketing Opportunities

In This Chapter

- Making face-to-face marketing work for you
- Supporting someone else's special event
- Creating your own events
  - Marketing in person at trade shows

There's an old saying that goes like this: Half the secret of life is simply showing up. It may not be true in all aspects of life, but it certainly applies to marketing. To be a successful marketer you need to be where things are happening and make yourself and your brand visible and accessible to both prospective customers and others in your industry and community. If you're not sure how to maximize your brand's visibility, never fear. This chapter gives you the lowdown on making the most of face-to-face marketing opportunities for your current and prospective customers. (*Face-to-face marketing* describes all the many ways of having a personal impact on individuals and groups.)

Harnessing the Power of Face-to-Face Marketing

Face-to-face marketing has a personal, warm, human element to it that gives it special marketing leverage and considerable drawing power. Think of it as theater — a performance that entertains or stimulates people in a satisfying way (and sometimes includes people as participants, not just an audience).

The possibilities for face-to-face marketing are endless and varied, but no matter what you do, they should all attract people and hold their attention. After all, you need that attention to communicate and persuade as a marketer. The next sections help get you started making the most out of your face-to-face interactions with customers by highlighting some options you can try and by showing you how to keep marketing events interesting.

Considering your options

Face-to-face marketing can take a number of forms, which can be simplified by placing them into one of two categories: You may either participate in someone else's event (such as a trade show) or stage your own event. Here are several ideas for face-to-face marketing that you may want to promote:

- **A trade show:** Trade shows allow you to buy exhibitor space and get in front of a lot of prospects in a hurry. If you can't afford booth space, plan to attend anyway and do plenty of informal networking. ***Remember:*** The more visible you are at your own industry events, the more customer attention and credibility you can generate. (See the later "Exhibiting at Trade Shows and Exhibitions" section for more.)

- **A client-appreciation event:** A party aimed at entertaining and recognizing your customers can be a great way to strengthen relationships. If you invite a broad range of people, they may enjoy the event's friendship and business networking opportunities.

- **A musical performance:** Sponsoring a concert your customers and prospects might like, or organizing your own concert or other performance, can be a great way to draw a crowd and get a chance to mingle with prospects. For maximum marketing impact, add a food and/or beverage counter in the lobby along with a table or

counter where you give out information and answer questions about your products or services.

- **A weekend at a golf resort for your top customers, along with prizes for the winning golfers — and everyone else, too:** Many business-to-business marketers find that their prospects enjoy golf and find such events entertaining opportunities to socialize. Make sure your staff is visible and mingling during the event to maximize networking. (The later “Putting On Your Own Public Event” section offers ideas to help make your event manageable.)

- **A fundraising dinner for an important charity:** Philanthropy is a great unifier, drawing people together and making them feel good about their contributions. Participate in or sponsor social events that benefit nonprofits, and you may find the brand visibility and networking opportunities worthwhile. (See the “Sponsoring a Special Event” section, later in this chapter, for direction on choosing an organization to get involved with.)

- **A community event, like a fair or children’s workshop:** If you market to families, events that attract and entertain or educate children are a great opportunity for sponsorship and volunteering because they get you in front of your target audience in a positive way.

- **A community talent show:** The idea is to think of creative events that attract publicity and draw crowds, raising your visibility and creating natural opportunities to meet and network.

- **A client advisory board:** Invite a select group of good customers to join your advisory board and offer them quarterly dinners at a

nice restaurant (private room recommended) in exchange for their input, feedback, and ideas.

- **A how-to or expert commentary video on your blog page:** The Web can extend your face-to-face marketing by bringing your smiling face to prospects and other interested parties. However, a video isn't interactive, so invite people to e-mail their questions to you.

- **A workshop in which you share your expertise or solve problems for participants:** This workshop can be in person or it can be an interactive Web workshop. For example, if you own a store, you can bring in an expert and hold a day or weekend workshop. If you run a consulting firm, this advice may mean offering a special one-hour seminar, led by your principals, that's accessible to all clients and prospects via the Web.

Whatever the business-oriented opportunity, remember that you're still trying to attract and hold the attention of people, not businesses. You're interested in the people in any business who make the purchase decisions. Corporations have only legal lives. They're dead as doornails when it comes to marketing. So, above all, make sure your business-oriented events interest the people involved.

Avoiding boredom to ensure interesting events

If you're planning your own event and want it to attract customer attention, keep in mind that it needs to be entertaining as well as professional and informative. Getting stuffy and businesslike is very

easy, but no one really wants to sit through two days of lectures on the impact of new technologies in the industry. You’re better off offering optional, one-hour panel discussions on the topic, with a backbone of outdoor sports and recreation events or a visit to a nearby golf course. And yes, it’s true: Attendance is always high at conferences and other corporate events if you hold them in Las Vegas or any other venue that attracts tourists in high numbers.

Some events and sponsorships become staples that gain visibility and impact with each repetition. However, the majority of face-to-face events are one time only; don’t repeat them because they’ll fail to attract as much attention after people view them as outdated and their novelty has worn off. Creativity adds impact in face-to-face-marketing, just as it does in other aspects of your marketing program.

Sponsoring a Special Event

One great way to create face-to-face marketing opportunities is to sponsor a special event. (Think of event sponsorship as piggybacking on others’ investments.) The right special event — that is, an appropriate one that’s well publicized — is often many times more effective than a paid advertisement.

Sports get the biggest share of sponsorship spending (about 70 percent), but there are lots of other options too, including entertainment, tours, attractions, festivals, fairs, and the arts. To decide what sort of event is best for your marketing program, think about your customers and what events they like to go to or watch. If your product, service, or customer base is related to the arts, or if you happen to be interested in the arts, you may want to ignore sports

events and sponsor the arts, leaving your competitors to compete over more costly sports sponsorships.

The following sections break down the four actions you should take if you're considering sponsoring a special event. If you follow them, odds are your experience will be worthwhile.

REMEMBER

Whatever special event you decide to sponsor, make sure you get a clear, detailed agreement in writing about where, how, and how often the event identifies your brand name. That identification is the return on your sponsorship investment. Too often sponsors end up complaining that they didn't get as much good exposure as they expected, so make sure you and the event directors understand the exposure level upfront.

Know your options

Your first step when determining whether a sponsorship is a good idea is to look at all of your options. The more informed you are, the better a decision you can make. The following sources can help you discover and identify your options:

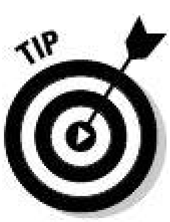
- **IEG:** IEG is the International Events Group. It publishes a sourcebook listing many of the special event options out there, including just about every large-scale event. Check out www.sponsorship.com for more info. (***Note:*** IEG's emphasis is on U.S. sponsorship opportunities.)

- **Local chambers of commerce:** Chambers offer lists of local events that may be the biggest things in town, even though you've never heard of them.

- **Organizations that seem like a good match with your product and customer base:** These groups may know about or put on special events that are appropriate for your sponsorship. For example, if you market sports equipment, educational games, or other products for kids, you may want to call the National Basketball Association to see whether you can participate in one of its many events geared toward children (perhaps a Stay-in-School event featuring popular musicians and basketball stars?).

- **Schools and colleges:** These institutions usually have a strong base of support in their communities, and some add a broader reach through their alumni, sports teams, prominent faculty, and the like. So try calling their public relations offices to see what kinds of events they have that may benefit from your sponsorship.

- **The Web:** A number of Web-based companies now help you locate possible events to sponsor. For example, check out www.eventcrazy.com for hundreds of possibilities in everything from sports and the arts to reenactments and museum shows. At this site, you can enter your zip code and limit the distance away from your location if you want to find smaller, local events to sponsor.



- **Local television stations:** Call the local television stations and ask them what local events they expect to cover in the coming year. These events are naturals for your sponsorship because television coverage makes the potential audience bigger.

Run the numbers

When deciding on a special event to sponsor, you need to be careful to choose one that reaches your target customers effectively. Carefully analyze the marketing impact of each candidate for sponsorship. Cut any from your list if their audiences aren't a good match with your target market. You may also want to cut controversial events that are likely to generate negative publicity. Last (but certainly not least), axe any events that don't seem to have strong positive images. (After all, a strong nonprofit brand combines well with your goal of building your own brand.) Now compare what's left by calculating your cost per thousand exposures for each one.

Begin Sidebar

Supporting cause-related events

You can attract a lot of positive attention from the media and the community by sponsoring a fundraising event for a charity. This type of event sponsorship is, for obvious reasons, called *cause-related event sponsorship.* Businesses in North America alone spend an unbelievable $5 billion on cause sponsorship per year. You can generate extremely valuable goodwill through cause sponsorship — so long as the cause and event are appropriate to your target market.

Be careful to pick causes that appeal not only to you and your associates but also to your target customers. Maybe your CEO gets really excited about those United Way campaigns. But have you checked with your customers to see what charities they're excited about? Don't throw your money away by forgetting to take into consideration the causes your customers hold dear.

Warning: Be careful to examine a charity's books and tax-exempt status before sponsoring it or running an event to benefit it. Make sure it has full charitable status (defined as a 501c3 corporation in the United States, for example) and that its

audited financial statements show it has relatively low overhead and moderate-looking executive salaries. You don’t want to support a charity that turns out to be poorly or dishonestly run. I’m on the board of a charitable foundation that gets hundreds of applications for funding from charities, and I’ve gone through this due-diligence process many times. It has taught me that some charities are more effective and well run than others and that you never really know until you look. A charity’s records and financials should be available for public inspection, so all you have to do is ask. If an organization hesitates to share this information, don’t get involved with it.

Tip: If you think the event sponsorship is more credible and convincing than an ad because of its affiliation with an appealing cause, you can adjust your cost figure to compensate. Doing so is called *weighting the exposure.* For example, say you decide one exposure to your company or brand through a cause sponsorship is twice as powerful as exposure to one of your ads. Just multiply the number of people the event reaches by two before calculating the cost. That way you compare the cost of reaching 2,000 people through the sponsorship to the cost of reaching 1,000 people through advertising, which adjusts for the greater value you attach to the cause-related exposure.

Don’t have the marketing budget to sponsor a local charity? Consider donating your time instead. You can join the board of a charity and offer your energy and business savvy rather than your cash.

End Sidebar

Like any marketing communication, an event sponsorship needs to deliver reach at a reasonable cost. So ask yourself how many people will come to the event or hear of your sponsorship of it. Then ask yourself what percentage of this total is likely to be in your target market. That's your *reach.* Divide your cost by this figure, multiply it by 1,000, and you have the cost of your reach per thousand. You can compare this cost with cost figures for other kinds of reach, such as a print or radio ad or a direct mailing.

Screen for relevance

Relevance is how closely the event relates to your product and its usage by customers, and it's the most important yet least considered factor. A chance to use the product, or at least to see the product in use, makes any event highly relevant. And the more relevant the event, the more valuable those exposures. Make sure you pick events that tie into your product or service in some obvious way. For example, a healthcare organization may logically sponsor a blood drive, and a bank can reasonably sponsor a first-time homebuyers' clinic. These events clearly reinforce the sponsor's brand image in its industry.

Sometimes going beyond direct relevance is okay, but always consider the pros and cons first. For example, the local branch office of a bank may sponsor a local youth soccer team because many of its

customers have children in the league and doing so creates goodwill in the community.

Express your values and convictions

Whatever charities you support, make sure they're working on issues that matter to you. Sponsorship is a great way to align your personal values with your business interests. For example, sponsoring events and charities aimed at making business greener might excite you — and also attract like-minded customers.

Putting On Your Own Public Event

Sometimes the best alternative is to stage a special event yourself. Perhaps none of the available sponsorship options fit your requirements. Or maybe you really need the exclusivity of your own event, a forum in which no competitors' messages can interfere with your own. If you want to put on your own special event, check out the following sections for some sage advice.

Selling sponsorship rights

Many of the events you may want to hold — such as a workshop, open house, or clinic — are small in scale and easy to stage on even a small budget. However, if you want to put on a larger event, you'll inevitably run into bigger costs and may want to find ways to defray those costs. A possible way to make your event pay for itself is to find other companies that want to help sponsor it (not your competitors, of course). Many companies often have an interest in the same event as you do but for different reasons; these firms make good cosponsors. Basically, if the event is relevant, novel, and likely to draw in those companies' target audiences, then you have a good pitch. Now you just need to go out and make sales calls on potential sponsors.

Be sure to publicize your event well by listing it in *Advertising Age* (visit www.adage.com) and your industry’s trade magazines and by posting it on the Web. You can also consider hiring an event management firm that sells sponsorships in addition to helping organize and run events.

Getting help managing your event

Some people specialize in managing special events; they work on a consulting basis, from the initial brainstorming sessions through teardown and cleanup, to make sure that everyone comes and everything goes just right. Many such specialists exist, from independent experts (check your city’s business-to-business Yellow Pages directory or post an ad on your local craigslist.com site) all the way to major companies.

I recommend bringing in a specialist of some sort to help you design and manage any event that involves a lot of people, shows, speeches or activities, meals, conference and hotel room reservations, security, transportation, and all those sorts of details that you have to do right when staging a major event. Large events are challenging, and even if you can run one by yourself, doing so probably will take most of your time for several months, leading you to neglect your other duties.

Exhibiting at Trade Shows and Exhibitions

A great way to get face-to-face contact is through trade shows and exhibitions. If your industry has regional or national trade shows or other professional events, you need to attend them, and you should present and/or exhibit at one or more of them too. Exhibiting is almost always necessary, even if you only do so to keep competitors from stealing your customers at the show! Business-to-business marketers in the United States devote a fifth of their marketing budgets, on average, to trade shows; in Europe the figure is even higher — one quarter of the budget goes to trade shows. Trade shows generate 10 to 20 percent of sales leads, depending on the industry.

TIP

Some retail or consumer industries also have major shows. For example, boat manufacturers use boat shows as an important way to expose consumers to their products. County fairs attract exhibitors of arts and crafts, gourmet foods, and gardening supplies. Computer shows showcase new equipment. If your industry has a major show for the public, I highly recommend that you try to exhibit there. Send your in-house list of customers and friends an invitation, too — the more traffic you can get in your booth, the better. (In fact, you should plan to begin direct marketing to announce the event and give people incentives to come, starting at least two months before the show!)

The sections that follow explain how you can take advantage of trade shows in order to get more face-to-face contacts.

Knowing what trade shows can accomplish for you

You can generate leads, find new customers, and maintain or improve your current customers' perceptions of you at trade shows. You can also use trade shows to introduce a new product or launch a new strategy. You can even introduce back-office people (like the sales support staff or even the company president) to your customers in person. At a minimum, trade show presence makes you visible, building awareness of your brand that helps with future sales. Make sure you bring lots of marketing materials and samples to hand out (if at all possible) to help build your visibility and seed future sales.

TIP

Use trade shows to network in your industry. You usually find the best manufacturers' representatives and salespeople by making connections at trade shows. And if you're secretly hoping to find a better employer, a little mingling may yield an offer at the next big trade show. Also, be sure to talk with a lot of attendees and noncompetitive exhibitors in order to find out about the newest trends and what your competitors are doing in the market. The information a good networker gleans from a trade show is often worth more than the price of attendance. Never mind selling — get out there and chat!

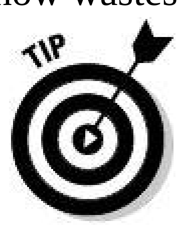
Building the foundations for a good booth

Marketers traditionally focus on the booth when they think about how to handle a trade show. But you should consider the booth just a part of your overall marketing strategy for the show. Develop a full-blown show strategy by answering each of these questions:

- How do we attract the right people to the show and to our booth?
- What do we want visitors to our booth to do at the show and in our booth?

- How can we communicate with and motivate visitors when they get to the booth?
- How can we capture information about them, their interests, and their needs?
- What can we send visitors away with that will maximize the chances of them getting in touch with us after the show?
- How can we follow up to build or maintain our relationship with our booth visitors?

Your strategy has to start by attracting a lot of prospects and customers, and the easiest way to do so is to just go with the flow by picking a show that your potential customers already plan to attend. Find out what shows your customers are going to attend. For example, if you import gift items and your customers include the buyers from retail gift stores, then where do they go to make their purchases? Can the New York Gift Show give you full access to the market, for example, or do you need to go to regional shows, like the Boston Gift Show and the Portland Gift Show? You can ask the sponsoring organizations for data on who attended last year's show and who has registered for this year's show, using this information to help you decide. Also ask your customers where they plan to go. ***Remember:*** You need to see high numbers of your target customers; otherwise, the show wastes your marketing time and money.



Don't overlook the drawing power of simple things, like fresh flowers or food. At a recent trade show where my company

rented a booth, we offered free fresh-baked cookies each day. It was a simple gesture but a remarkably effective one in terms of drawing traffic to our booth and putting visitors in a positive mood! Other times, we've used comfort as our draw by setting up some cushy seats in the booth. People stand for hours at these shows, so they appreciate a chance to rest — and of course, if someone sits there too long, you can launch into your hard sell and either win an order or politely drive him from the booth to open the seat to someone else. A massage chair or bottles of cold spring water can also draw weary visitors to your booth.

Locating trade shows

How do you find out about possible trade shows? I thought you'd never ask! If you subscribe to trade magazines, the shows in your industry find you because the magazines sell their lists to the show sponsors. But don't go just by what comes in your junk mail, because you may overlook something important.

Your most reliable source for trade show info is your customers. The whole point of exhibiting at a trade show is to reach customers, so why not just ask them where you should exhibit? Call or drop by a selection of your best customers and ask them for advice on where and when to exhibit. They know what's hot right now and what's not.

Here's where else to look for the scoop on trade shows:

- **American Exhibition Services:** AES handles more than 300 major shows, so add www.aesmarketing.com to your list of resources to check out.

- **PR Newswire's trade show area:** For recent listings and press announcements of trade shows and other industry events, visit PR Newswire's trade show area at www.eventnewscenter.com. (Or announce your own event by using PR Newswire's online distribution of corporate press releases.)

- **Trade Show Exhibitors Association:** TSEA can provide you with information about shows in your industry. The association also offers a great source of information and training for trade show booth designers and exhibitors. Find out more at www.tsea.org.

- **The Ultimate Trade Show Directory:** This Web site (www.tsnn.com) is a useful clearinghouse of listings for vendors and companies involved in the trade show industry.

Renting the perfect booth

If you decide to rent a booth, you need to select a location and booth size. You want to aim for anywhere near a major entrance, the food stands, bathrooms, or any other place that concentrates people. Being on the end of an aisle can also help. And bigger is better — in general, you should get the biggest booth you can afford.

Even if you end up with a miniature booth in the middle of an aisle, don't despair. Many shoppers try to walk all the aisles of a show, and these locations can work too, provided the show draws enough of the right kind of customers for you. In fact, smart buyers often look at the smallest, cheapest booths in the hope of discovering something hot and new from an up-and-coming entrepreneurial supplier.

Setting up other kinds of displays

The firms that make trade show booths can also help with many other kinds of displays, such as lobby and conference room kiosks and tabletop displays. These smaller-scale displays can be effective in the right spot and often cost you less than a trade show booth, so explore all the options before you decide what fits your marketing program and budget best.

Experts can help you design and build your booth or other display, manage your trade show program, and handle the sales leads that result from it. Freeman of Dallas, Texas (800-453-9228; www.freemanexhibit.com) builds exhibits, manages leads, and coordinates international and domestic trade show programs. Table 8-1 highlights some additional established U.S. companies that help with a range of displays and booths to get you started in your search.

Table 8-1 Trade Show Display Companies

Company Name	*Location*	*Phone Number*	*Web Site*	*Specialty*
Design Marketing Group, Inc.	Sarasota, FL	941-377-6709	www.dmgsarasota.com	Trade show booths and kiosks (as well as general design services)
FLEXi Display Marketing, Inc.	Farmington Hills, MI	800-875-1725	www.flexidisplay.com	Portable trade show displays and booths
Bonnie Gilchrist Events	Lake Oswego, OR	503-635-9191	www.bonniegilchristevents.com	Events and trade shows for nonprofits
Studio Displays, Inc.	Pineville, NC	704-588-6590	www.studiodisplays.com	High-end source of custom display cases for special purposes

Many other firms also provide booth design services, so consult business directories at a library or cruise the Internet for leads. And don't count ad agencies out; many of them handle trade shows as part of an overall marketing communications program. (Another option is to search for used booth equipment that you can convert to your needs.)

Be sure to get opinions and quotes from multiple vendors (and ask for credit references and the contact names of some recent clients) before choosing the right company for your job. Also, share your budget constraints upfront to find out whether the company you're talking to is appropriate for you. Some can do very economical, small-scale projects with ease, whereas others are more oriented to large-scale corporate accounts.

Doing trade shows on a dime

A major booth at a big national convention or trade show is costly (somewhere between $15,000 and $50,000, depending on scale), so if that's beyond your current budget, look for more modest ways to participate, such as the following ideas:

- **Share a booth.** You may want to consider sharing a booth with a similar (but not closely competing) business if the expenses are too high and you aren't sure you can get a good return on the cost of a booth. We use this money-saving strategy at my firm. We buy half-booths at some regional human-resources meetings by working with our regional affiliates, smaller local training companies. These affiliates show our products, and they also sell themselves and their own services. We both get good leads — at half the regular cost.

However you do it, make sure you show up so you can do some face-to-face marketing.

- **Work with a sales rep.** If you can't afford even a shared booth, you may still be able to appear in the exhibit hall of a trade show by working with a sales representative. If your industry has any sales reps, consider contracting with one and letting him include your products in his wider assortment at the next major show.

- **Make a presentation at the show.** Start early with a proposal to speak at the event. Many trade shows are coupled with conferences, so get in touch with the person in charge of selecting presenters and pitch a workshop during regular conference hours (but avoid the final morning of a multiday conference because attendance is usually very low then). Speakers are selected as much as a year in advance, so plan ahead. You can wait to decide how big of a booth to rent until you find out whether you'll also have an opportunity to present, because your presentation can help drive traffic to the booth and make your investment more worthwhile.

Passing out premiums

Premium items, as the industry calls them, are gifts you give to your customers, clients, prospects, or employees. Trade show booths usually give away premium items, so you should think about what you can give away if you exhibit at a convention or trade show. I recommend that you give a fun or interesting premium (a puzzle, joke book, or toy, for example) as a token of appreciation for filling in a registration form. You want to focus your marketing resources on finding and qualifying leads, so focus everything you do, from advance mailings and e-mailings to booth design and signs, on this goal. Giving everyone who wanders by your booth a premium is silly

and requires such a large volume of premiums that you can't afford something nice. But there are exceptions to this rule. Free bottles of cold spring water, cookies, or other draws can be offered to all as a way to attract people to your booth. Then add a more durable premium as a thank-you gift when you give out brochures and collect information from serious leads.

If you're selecting premium items for a trade show or other event to which people travel for long distances, stick with easy-to-carry items. Keep premiums small, durable, and suitable for airport security. Also make an effort to keep your marketing materials (such as brochures) compact and durable enough that they won't be left in the hotel room or ruined in someone's luggage. Heavy catalogs are usually deserted, but informative, compact brochures stand a better chance of making it home with the prospect — especially if they contain special offers for samples or introductory discounts.

Demonstrating your wares

Seeing is believing. This old saying contains wisdom, and if you think a demonstration is applicable to your goods or services, you should definitely consider giving one. Demonstrations are often the most effective ways of introducing a new product, or even introducing an old product to new customers. When *Weddings For Dummies* launched at a publishing industry trade show called Book Expo America, the PR staff gave out slices of wedding cake in the *For Dummies* booth. Talk about a big hit! Everybody wanted a piece, and everybody became aware of the new book.

You can do a demonstration anywhere. Really. Even when you sponsor someone else’s event. If you ask early on, that person can often find a time and place for you to stage a demonstration. And when you control the event or a part of it, you have considerable freedom to design demonstrations.

End Sidebar

Part III
Fun with Dummies

Featuring chapters from:

- *The Royal Wedding For Dummies* (print ISBN: 978-1-119-97030-9; ePub ISBN: 9781119973041; eMobi ISBN: 9781119973058), by Julian Knight.

- The 2nd edition of *Guitar For Dummies* (print ISBN: 978-0-7645-9904-0; ePub ISBN: 9781118054734), by Mark Phillips and Jon Chappell.

- *Digital SLR Photography All-in-One For Dummies* (print ISBN: 978-0-470-76878-5; ePub ISBN: 9780470946176; eMobi ISBN: 9780470946169), by Robert Correll.

- The 2nd edition of *Puppies For Dummies* (print ISBN: 978-0-470-03717-1; ePub ISBN: 9781118050576; eMobi ISBN: 9780470388877), by Sarah Hodgson.

- The 2nd edition of *Knitting For Dummies* (print ISBN: 978-0-470-28747-7; ePub ISBN: 9780470440148; eMobi ISBN: 9780470439807), by Pam Allen, Tracy Barr, and Shannon Okey.

- The 4th edition of *Wine For Dummies* (print ISBN: 978-0-470-04579-4; ePub ISBN: 9781118050712; eMobi ISBN: 9780470388891), by Ed McCarthy and Mary Ewing-Mulligan.

If you would like more information on the books and ebooks in this section, click on the link below and select the title.
http://cma.wiley.com/WileyCMA/Section/id-611932.html

In this part . . .

Let's face it: The *For Dummies* series is fun! And many of our books are about fun things!

This part reflects that. Want to know more about the royal wedding? It's in here. Want to learn a little more about playing guitar? We're ready to rock. Want to know more about your digital SLR camera? Got it covered. Want to teach your puppy to be a little more social? We give you the straight bark here. Ever wonder what the right yarn and the right needle are for the knitting projects you've dreamed of doing? Dream with us. And want to know how to marry food and wine? Dinner — and much more — is served in this part.

Chapter 9

Charting the Course of the Royal Romance

In This Chapter

- Meeting at uni
- Dealing with the press
- Getting serious with each other
  - Saying ‘I do’

‘They’ve been practising for a long time,’ was Prince Charles’s laconic comment when Prince William and Catherine (Kate) Middleton announced their engagement to a delighted nation.

From meeting at university, sharing the same digs, supporting each other on entering the world of work and via a thankfully-temporary and amicable break-up, the relationship of Wills and Kate has been every inch a modern romance.

At 11 a.m. on 29 April 2011, this on-off-on-again romance culminated in a national celebration; a wedding day to tell your grandchildren about.

But how did they (and the nation) get to this point? What ups and downs did the couple go through to arrive at a position where Kate said ‘I do’ to her dream prince?

In this chapter, I chart the relationship of William and Kate, the first great royal romance of the 21st century.

Living Life to the Full: University Days

Prince William’s choice of the University of St Andrews in Scotland as a place to study was a major surprise. Not because St Andrews isn’t a great university – it’s one of the world’s oldest and

most respected – but because recent royals preferred the very formal colleges of Oxford and Cambridge.

By choosing St Andrews, William was perhaps marking out that he's slightly different from the older generation of royals and wants a more normal life.

Whatever his reasons, the choice was a wise one. He met the glamorous Kate Middleton, the eldest daughter of millionaire business couple Michael and Carole.

Kate choosing to go to St Andrews seemed natural. After all, as a young child she was educated at a school with the same name: St Andrew's in the leafy village of Pangbourne in Berkshire.

So when did Wills and Kate first meet? Was it in the student union bar or at a dinner party with friends? Or perhaps their eyes locked on the narrow historic streets of St Andrews?

The real answer is, in fact, more glam. The story goes that William attended a charity fashion show in 2001 in which young Kate was one of the models. He paid £200 for a front-row seat, which turned out to be the best investment of his life!

The young Prince was smitten by Kate's undoubted good looks and by hook or by crook he managed to secure the all important first date! However, it took some time because they didn't start dating until around 2003. By then though, they were living under the same roof sharing university accommodation.

As for how their romance developed at university, however, the details are patchy and pervaded by an air of mystery.

Good reasons exist for the mystery, including:

- **Press ban:** The British press agreed to leave Prince William in peace during his time at school and university. This ban on coverage may be seen as a direct response to the death of William's mother Diana, who had been the subject of highly-intrusive media speculation.

- **Good friends:** Wills and Kate chose their university friends wisely, avoiding any hangers-on who looked to spread tittle-tattle or make a quick buck out of their association with the young couple.

The public first became aware of a potential royal romance when the pair were photographed on a ski holiday to Prince Charles's favourite Alpine resort of Klosters in March 2004.

Kate studied History of Art at university while Prince William studied the same before switching to Geography; both got a very creditworthy 2:1 degree.

Feeling the Pressure: Press Intrusion

Turning 21 is a big day for anyone, but particularly for William because it was in effect the young Prince's coming out party for the world's media.

The press's long-standing agreement to leave the Prince and his private life alone came to an end and suddenly the gloves were off.

Fortunately, William handles himself exceptionally well and seems very level-headed. Therefore, any sections of the press that loved dishing the dirt weren't able to because, frankly, no dirt was available to dish.

This fact, however, didn't stop the press taking a very keen interest in William's private life and his blossoming relationship with Kate Middleton. In addition, Kate's family – and in particular her younger sister Pippa – became the focus of intense media scrutiny. Again though, the Middletons generally kept themselves to themselves, and the press found little to say (which may not, perhaps, have been the case with all families!).

Regardless, William and Catherine were now playing a whole new game with the gossip columnists and paparazzi in overdrive. Yet they kept their dignity, and Kate's unwillingness to give public interviews meant that, despite being very much in public view, the relationship remained fairly private.

What's more, experts at Buckingham Palace provided excellent media-handling advice and the couple have been supported by a network of loyal friends who keep their confidences.

Like many couples William and Kate have nicknames for one another. Apparently Wills calls Kate 'Babykins' while she refers to the future king as 'Big Willie' . . . about which, enough said!

Moving into the World of Work

Many successful long-term couples say that the secret of their enduring romance is not being together 24 hours a day, every day, and to pursue their own interests and careers.

Royal watchers suspect that this is the secret to Wills and Kate's partnership. They share an interest in sport, the countryside, music and family, but they also have their own time and careers.

Kate worked in the past as retail buyer for clothing chain Jigsaw, but also found time to be supportive of Wills in his career.

William is a bit of high flyer . . . literally! He attended the Royal Military Academy at Sandhurst after university and became a lieutenant in the Army. Later, he transferred to the RAF where he became a flight lieutenant and ultimately a search-and-rescue pilot.

In October 2010, William attended his first rescue call as a co-pilot and is going to continue in the role as a pilot until 2013, with a break for his honeymoon of course!

No doubt all you romantics remember the film *An Officer and a Gentleman* in which Richard Gere's character turns up at the factory in his white US Navy uniform and carries off Debra Winger? Well, Wills isn't adverse to a bit of work-based romance, too. On one occasion he surprised Kate and her family at home by landing his search-and-rescue helicopter on the family lawn and popping in for tea – how dashing!

Hitting the Buffers: The Break-Up

In *A Midsummer Night's Dream* (Act I, Scene I), Shakespeare writes that 'The course of true love never did run smooth', and this statement certainly seems to relate to the romance of Wills and Kate.

The couple split officially in 2007. The pressures of intense media scrutiny were cited as a reason, but William also seems to have been not quite ready to settle down.

QUITE INTERESTING QI In 2005, William was reported as saying that he wouldn't marry until he was 28 or 30 years old! He proved to be right (he's 28)!

Kate was said to be devastated by the split from her prince, but again she kept a dignified silence, although her upset was reported to the press by some 'friends'.

But Kate didn't have to be upset for long, because reconciliation was soon on the cards. Within a few months she was attending royal family get-togethers and was again Prince William's girlfriend. Obviously the young Prince had seen the good sense to realise that he couldn't let her get away.

Moving into the Home Stretch: The Reconciliation

Rumours that Wills and Kate were back together again started almost from the moment that news of their break-up hit the newsstands in April 2007.

But just a couple of months later Kate attended the Concert for Diana at Wembley Stadium with Prince William; then in August they went on holiday together to Desroches Island in the Seychelles.

By June 2008 Wills and Kate were most definitely an item again when she attended William's investiture into the Order of the Garter, along with her future in laws, the Windsors.

This time around the relationship displayed a new seriousness, as if the couple had looked at what life would be like apart and decided that it wasn't for them.

Some journalists unkindly nicknamed Kate ‘Waity’ Katy during the course of the royal romance, not as a cruel jibe at her figure – which is worthy of a top model – but because she had to wait a long time for William to pop the question.

When Kate Middleton attended William’s passing out parade at Sandhurst, the royal rumour mill went into overdrive. Royal watchers and columnists speculated that an engagement was on the cards. One retail chain, Woolworths, even went as far as to start selling royal wedding memorabilia – this was a false alarm and Woolworths even went bust a couple of years later.

Kate has a strong friendship with William’s younger brother Harry. After the announcement of their engagement, Harry was quoted in the German press as saying, ‘I always wished for a sister and now I have one.’

Popping the Question: The Engagement

Anyone who’s dropped to one knee and proposed knows that how you pop the question is crucial. Planning pays dividends if you’re to elicit the answer ‘yes’!

William chose one of his favourite spots – the Lewa game reserve in Kenya – to ask Kate for her hand. The words he spoke are private but you can picture the scene . . .

William underlined his love by presenting Kate with his mother's engagement ring, inset with a stunning 18-carat sapphire. She said yes and the engagement was announced on their return from holiday.

Britain celebrated a glamorous royal wedding on 29 April 2011 – a very modern couple tied the knot in the traditional setting of Westminster Abbey.

Chapter 10

Rock

In This Chapter

- Playing classic rock 'n' roll rhythm guitar
- Playing rock 'n' roll lead guitar
- Building solos
- Using modern-rock and country-rock techniques
- Playing rock songs

Playing rock 'n' roll guitar is arguably the most fun that you can have with an inanimate object in your hands. With the volume turned up and your adrenaline flowing, nothing's quite like laying down a chunking rhythm or ripping through a searing lead to screaming, adoring fans — or even to your own approving smile coming back at you from the mirror. All you need to do is figure out how to play a couple of simple patterns and you can be gyrating like Elvis, duck-walking like Chuck Berry, and windmilling like Pete Townshend in no time.

Stripped of all bravado and showmanship, rock guitar is just like any other guitar style. You absorb it in simple, easy steps and then practice, practice, practice until it comes naturally. After you pick up some rhythm and lead passages and get the techniques down, the real work begins: standing in front of a mirror and perfecting your moves.

In this chapter, we hit all the high notes — classic rock, modern rock, and Southern rock sounds. Along the way, you can pick up some skills and techniques applicable to other styles, such as playing from box positions and using alternative ways to tune your guitar.

Classic Rock ’n’ Roll

Classic rock ’n’ roll is defined here as the straightforward style pioneered by Chuck Berry and heard in the music of the early Beatles, the Rolling Stones, the Who, the Beach Boys, and others who based their sound on a solid, chord-based rhythm guitar groove. It also includes the sound of the blues-based rockers, such as Jimi Hendrix, Led Zeppelin’s Jimmy Page, and Cream’s Eric Clapton.

Rhythm guitar

About 99 percent of all rock guitar playing involves what’s known as rhythm guitar playing. To a guitarist, *playing rhythm* means supplying the accompaniment or backing part to a vocalist or other featured instrument. Mostly, this accompaniment involves strumming chords and, to a lesser extent, playing single-note or double-stop riffs in the lower register (the bottom two or three strings). Listen to the verses of Chuck Berry’s “Johnny B. Goode” or the Beatles’ “I Saw Her Standing There” for some good, unadulterated rhythm guitar, and check out the Beatles’ “Day Tripper” for low-note riffing. Listen also to almost anything by the Who’s Pete Townshend, who’s (no pun intended) the quintessential rock rhythm guitarist and who immortalized the “windmill” technique — the sweeping circular motion of the right hand that you can use for strumming chords.

And although he's mostly known for his innovative lead work, Eddie Van Halen is one of the best rhythm guitarists in the modern-rock genre.

Open-position accompaniment

The *Chuck Berry style,* a simple *rhythm figure* (accompaniment pattern) in *open position* (using open strings), gains its name from the fact that almost all of Berry's songs use this pattern. Figure 10-1 shows the pattern for this style.

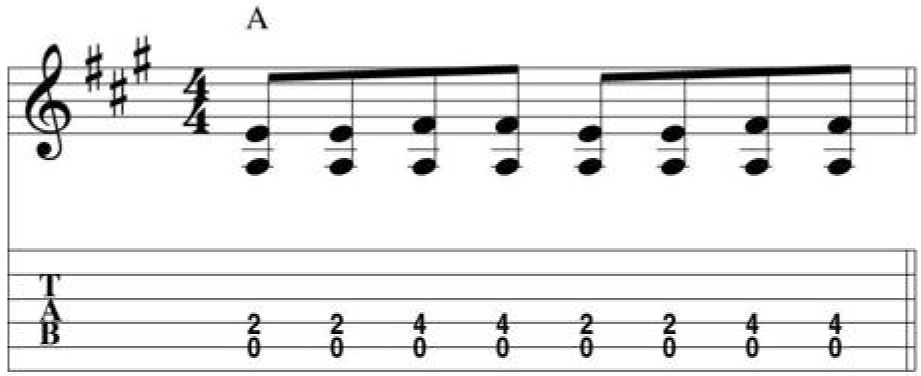
The pattern in Figure 10-1 features a movement within the chord between two notes, the fifth and sixth *degrees* (steps) of the scale (that is, of the major scale that corresponds to whatever key you're playing in). (You know the *major scale;* it's what you get when you play all the white keys from C to C on a piano — the familiar *do-re-mi-fa-sol-la-ti-do.*) Knowing the degrees isn't important, except that musicians sometimes refer to this figure as the *5-to-6* pattern.

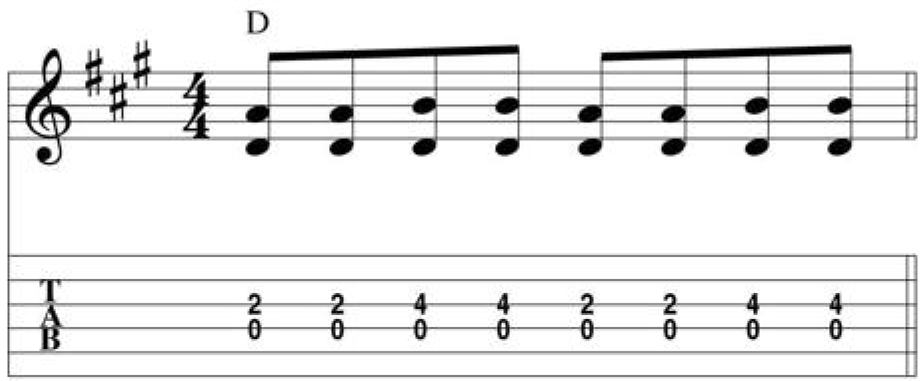
To play this rhythm effectively, use the following techniques:

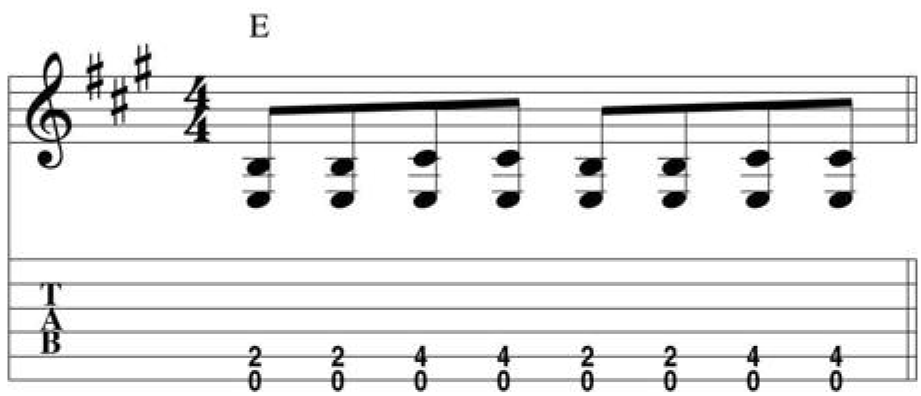
- Anchor the first finger (at the second fret) and add the third finger (at the fourth fret) as you need it.
- Pick the notes using all downstrokes.
- Don't lift the first finger while adding the third finger.

Notice that all three chords, A, D, and E, use the exact same fingering and that the open strings make the pattern easy to play.

Figure 10-1: The classic Chuck Berry rock 'n' roll accompaniment riff for A, D, and E chords.





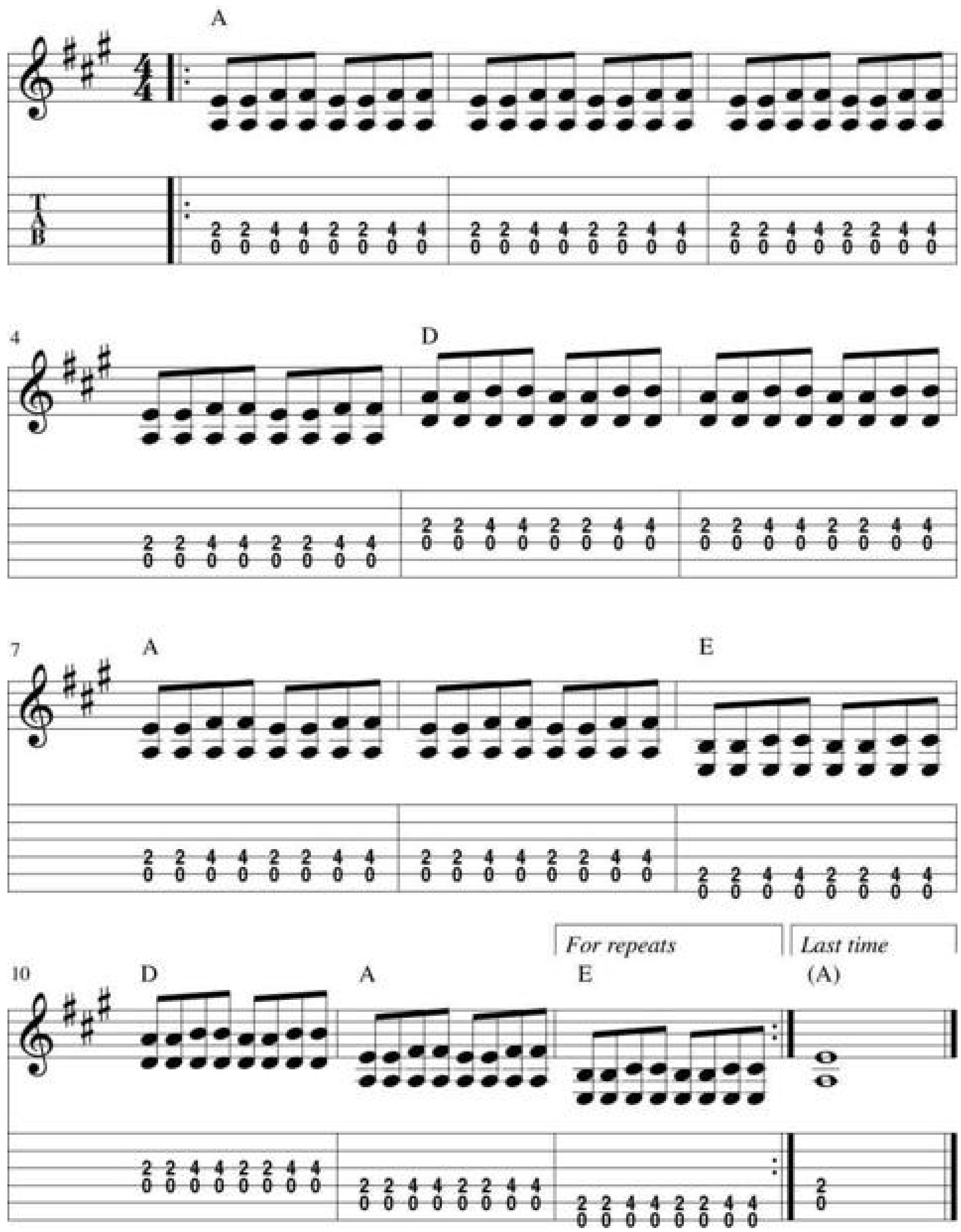


The 12-bar blues pattern

The 5-to-6 pattern sounds great, but to make it work for you, you need to put it into a progression. Figure 10-2 shows what’s known as a *12-bar blues progression,* a common chord progression in tons of rock songs: “Johnny B. Goode,” “Roll Over Beethoven,” “Tutti Frutti,” “At the Hop,” and “Blue Suede Shoes,” to name but a few.

Notice that the 12-bar blues progression in Figure 10-2 is in the key of A, uses the 5-to-6 movement, and has major chord symbols above the notes. The 12-bar blues progression can occur in any key, and often uses dominant-seventh chords instead of major chords.

Figure 10-2: A 12-bar blues progression in A.



Lead guitar

After you gain a solid feel for a basic rock ’n’ roll rhythm, you may want to try some lead guitar, which simply involves playing single notes over an underlying accompaniment. You can play memorized *licks,* which are short, self-contained phrases, or you can improvise by making up melodies on the spot. In this section, we provide you with the building blocks for great classic rock solos, help

you mix in some articulation, show you how to string it all together, and finish up with some tips on building your own solos.

What's behind Box I? The pentatonic minor scale

You can play lead right away by memorizing a few simple patterns on the guitar neck, known as *boxes*, that produce instant results. Basically, guitarists memorize a finger pattern that vaguely resembles the shape of a box — hence the term *box position* — and use notes from that pattern (in various orders) over and over pretty much throughout a solo or a section of a solo. In soloing over a basic chord progression, you can keep using this one pattern even if the chords change. By learning the boxes in this chapter, your arsenal for soloing over the 12-bar blues will be almost complete.

The first box we're going to show you is made up of notes of what's known as the *pentatonic minor scale*, and it's the most useful box for rock music (and is also the daddy of the blues boxes). You don't need to think about theory, scales, or chords — only the fingering, which you memorize. These patterns contain no "wrong notes," so by virtue of just moving your fingers around in time to a rhythm track, you can play instant rock 'n' roll lead guitar. You don't even need to add water (which is especially hazardous if you're playing an electric guitar).

The pentatonic minor scale is a five-note scale; its formula, in scale degrees (in comparison to a major scale that starts from the same note) is: 1, $\flat 3$, 4, 5, $\flat 7$. If the notes of a C

major scale, for example, are numbered 1 through 7 — as follows: C(1), D(2), E(3), F(4), G(5), A(6), B(7) — the notes of the C pentatonic minor scale are C(1), E♭(♭3), F(4), G(5), B♭(♭7). That's the theory anyway, but for now, you're just going to memorize a pattern and use your ear — not your brain — to guide your fingers.

Figure 10-3 shows a two-octave A pentatonic minor scale in fifth position. This example is your first box, here called *Box I*.

Before proceeding, make sure you understand how the neck diagrams and staff correspond. Note that the neck diagram does not show a chord, but a scale, where the notes are played one at a time, from lowest to highest (as shown in the standard notation and tab below).

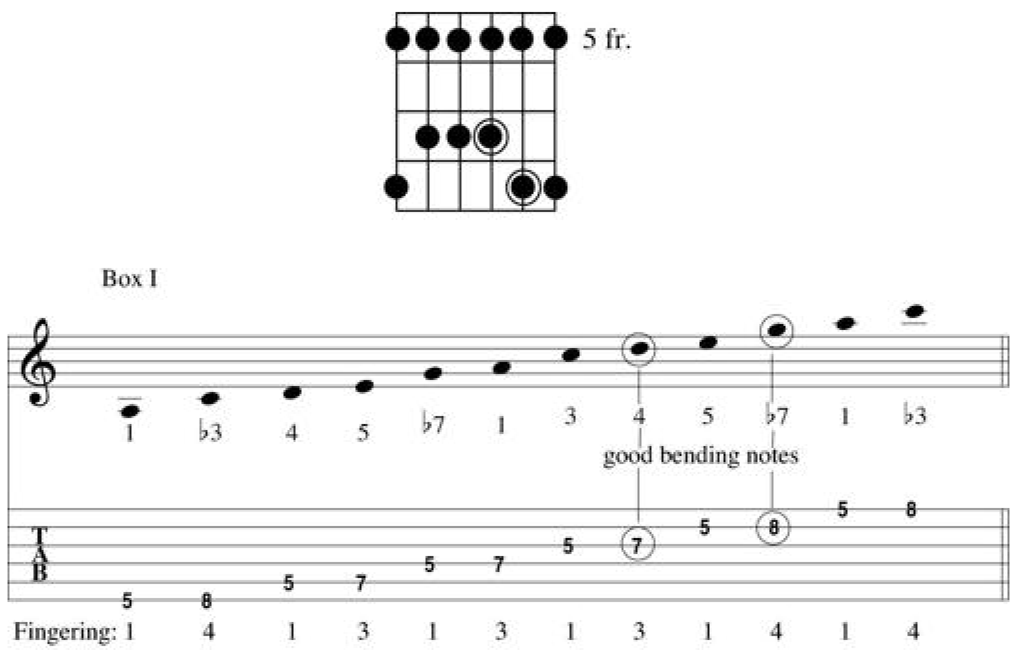
Notice that in the figure we show you (beneath the notes in the standard notation) the scale degree (not so important) and (beneath the tab numbers) the fingering (very important) for each note; we also show you which notes are good for bending. Memorize the fingering until you can play it in your sleep. This pattern is *essential* to know if you want to play rock guitar. Memorize it. Really do it. Play it over and over, up and down. Really. (We mean it. Honest!)

We use the key of A for all the examples in this section because the backing chords (as shown in Figure 10-2) are easy to play and the soloing notes fall around the middle of the neck, where they're comfortable to play. But if you'd like to play lead in other keys, move your box patterns up or down the neck the

appropriate number of frets. For example, to play in the key of B, move your boxes up two frets.

Having a box to use in improvising lead guitar is what makes playing classic rock ’n’ roll (or blues) so much fun; you don’t need to think — you just gotta *feel*. Of course, you can’t just play the five notes of the scale up and down, over and over — that would get boring very fast. Instead, you use your creativity to create licks by using the scale and adding *articulations* such as bends, slides, and hammer-ons until you have a complete solo. We show you how to add these articulations in the following section.

Figure 10-3: Box I: A two-octave A pentatonic minor scale in fifth position.



Adding articulations

The box pattern shows you what to play, but articulations show you how to play. Articulations include *hammer-ons, pull-*

offs, slides, bends, and *vibrato.* These elements are what make a solo sound like a solo, give the solo expression, and personalize it. We tell you how to *use* articulations to make some righteous rock 'n' roll right here.

Figure 10-4 shows a four-bar lick using notes of Box I (the pentatonic minor scale) in ascending and descending order that you connect by using hammer-ons and pull-offs. Notice how much smoother and more flowing the sound is, as opposed to what you hear if you pick every note separately.

Bending notes is probably the coolest sound in lead soloing, but the trick is knowing which notes to bend and when to do so. When using Box I, guitarists really like to bend notes on the 2nd and 3rd strings because the tension feels right, and they get to bend toward the ceiling — their favorite direction. Start off by bending the third-finger note on the 3rd string and the fourth-finger note on the 2nd string. Figure 10-5 shows a typical four-bar phrase featuring a 3rd- and 2nd-string bend in Box I.

Figure 10-4: Using hammer-ons and pull-offs in Box I.

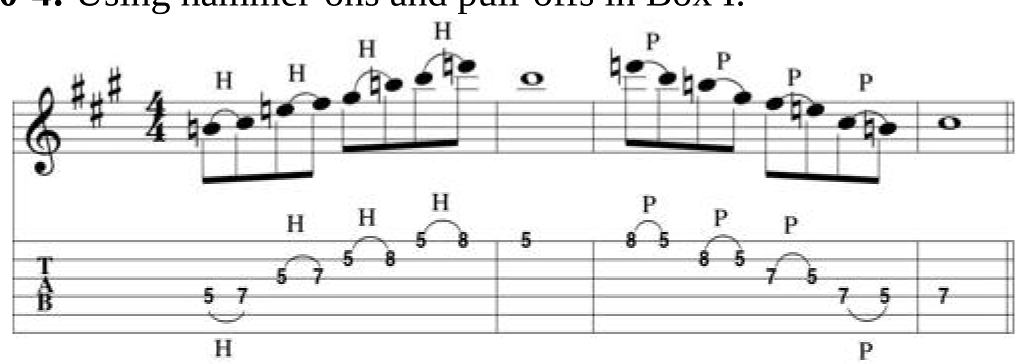


Figure 10-5: Bending the 3rd and 2nd strings in Box I.

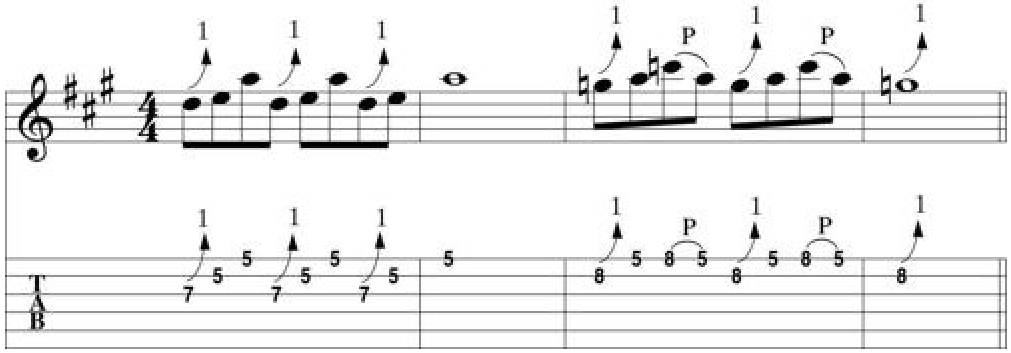
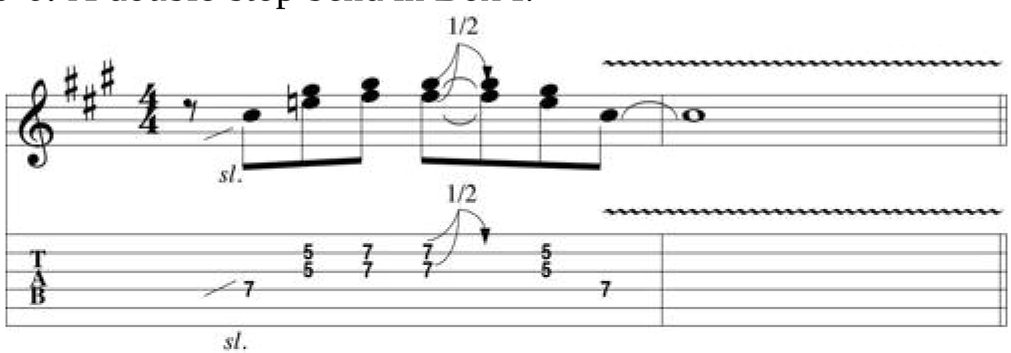


Figure 10-6 shows a typical two-bar phrase featuring a double-stop bend in Box I. The note that's on the seventh fret of the 2nd string isn't part of the A pentatonic minor scale, but it sounds good anyway, and it's easy to play because the third finger barres both notes of the double-stop.

Add some vibrato to the final note to give it some expression.

Figure 10-6: A double-stop bend in Box I.



Building a solo using Box I

An improvised solo is something that you create, and nobody can show you exactly what to play. But we can show you

the tools for soloing so that you can practice and get a feel for it. Beyond that, however, your personality does the talking.

For now, start out by getting the feel of playing lead over the 12-bar blues accompaniment pattern that we show you in Figure 10-2.

Notice that each of the phrases (in Figures 10-4, 10-5, and 10-6) that we show you in the preceding section, “Adding articulations,” alternates one *active* measure (containing lots of notes) with one *static* measure (containing just one note). This alternation between activity and rest prevents monotony. Play these phrases in the order that we describe in the following instructions, and you have a ready-made 12-bar solo. (If you want, you can play the solo over and over.) To play such a solo, just follow these steps:

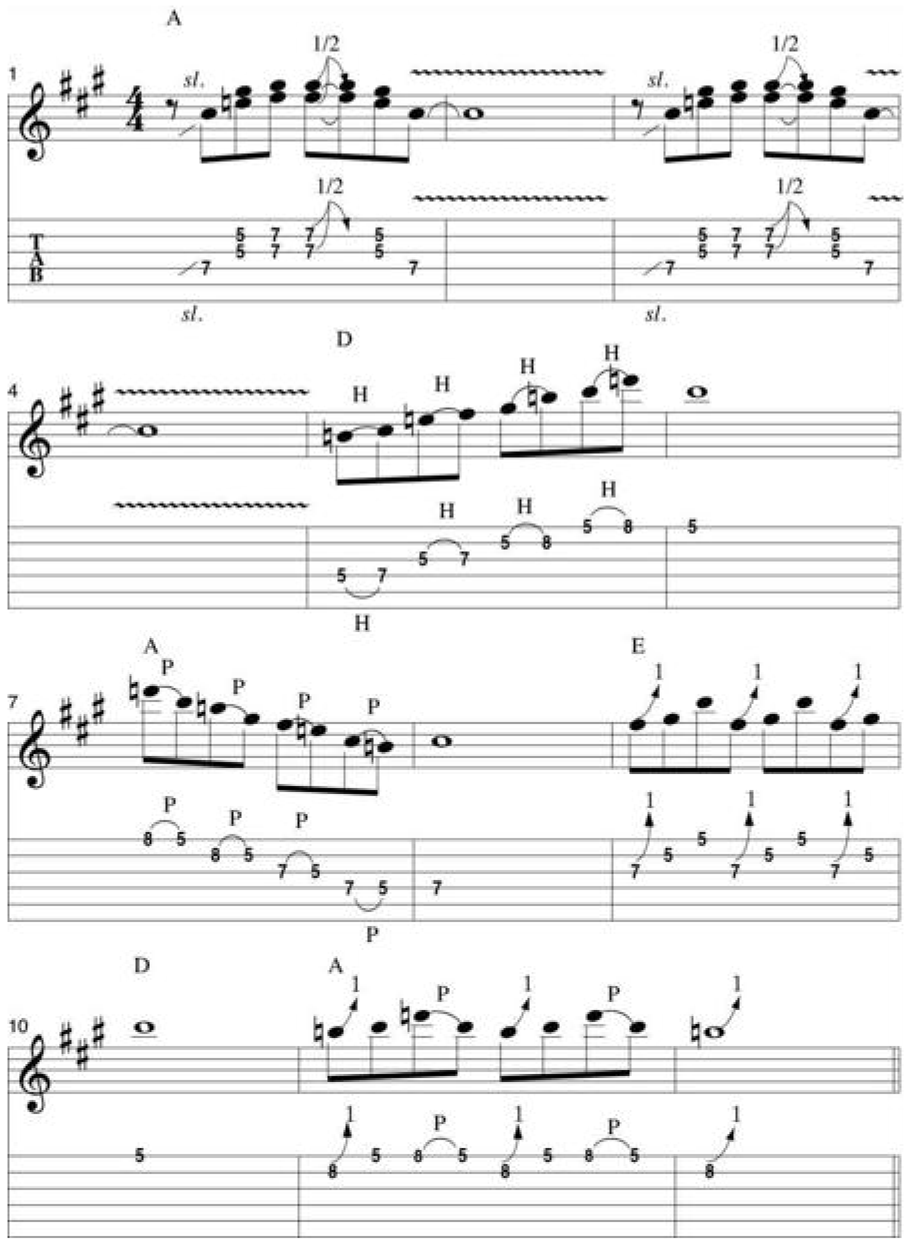
1. **For the first four bars of the solo, play the double-stop lick, shown in Figure 10-6 twice.**

2. **For the next four bars of the solo, play the hammer-on/pull-off lick, as shown in Figure 10-4.**

3. **For the last four bars of the solo, play the “bending the 3rd and 2nd strings” lick (refer to Figure 10-5).**

We notate the preceding steps in Figure 10-7. Playing this example gives you the feel of playing lead . . . your little solo sounds like a series of phrases — as it should.

Figure 10-7: Putting together three Box-I licks to create one 12-bar solo.

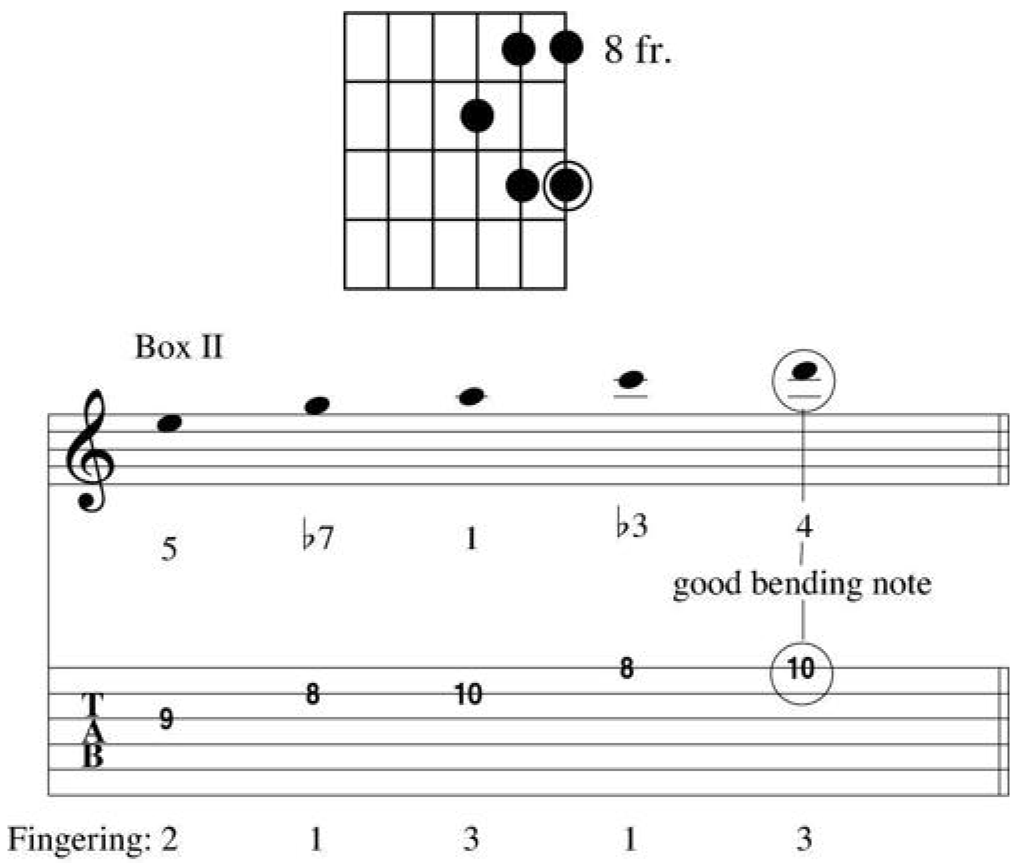


Boxes II and III

The next two boxes, which we name here *Box II* and *Box III*, don’t show notes on all six strings as Box I does, because guitarists generally play only the notes on the top two or three strings.

Box II consists of five notes, as shown in Figure 10-8. Notice that the two notes at the top of this box (at the eighth fret) are also part of Box I, but in Box I, you play them with the pinky or third finger. This box shows notes from the A pentatonic minor scale in eighth position. Again, in the figure, we show you the scale degree and fingering for each note, and we show you which note is good for bending.

Figure 10-8: Notes in Box II.

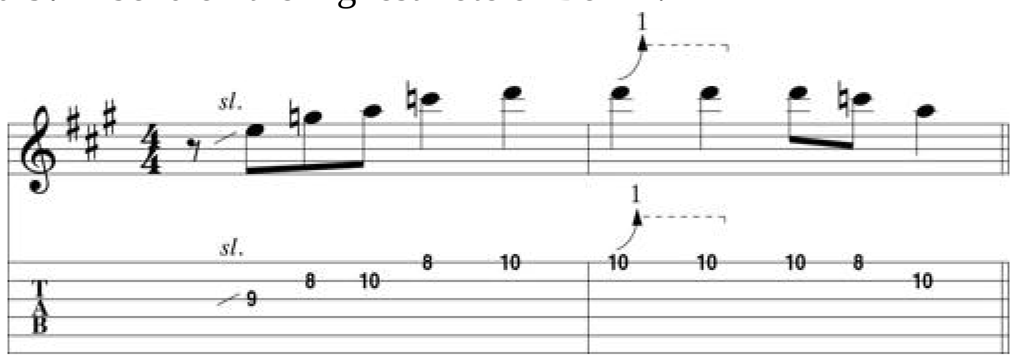


Box II is popular because it features a good note for bending under the third finger, and that note also happens to be the highest note in the box. In playing lead, *high* is good. You can play the highest

note in the box and then make it even higher by bending it up a step. This technique produces quite a dramatic effect. Try it.

In Figure 10-9 you see a typical lick using Box II notes that features a bend on the highest note of the box.

Figure 10-9: A bend on the highest note of Box II.



Box III is a funny one because some of its notes aren't in the A pentatonic minor scale — but guitarists use this box a lot anyway. The following list tells you all the stuff that Box III has going for it:

- Box III is easy to play and memorize — it's exactly like Box II but lies two frets higher on the neck.

- Box III has two notes — F# (the sixth degree) and B (the second degree) — that don't fall in the A pentatonic minor scale. And this is a good thing. These two notes are borrowed from the *parent major scale* (the major scale that starts on the same note — in this case, A), and sometimes guitarists like to add them to the pentatonic minor scale for variety and spice. The *predominance* of notes from the pentatonic minor scale is what gives classic rock 'n' roll (and blues) its flavor — not the total exclusion of all other notes.

- The good note for bending in Box III falls under the third finger.

- The first degree of the scale, the note on which you often end a phrase, is under the first finger on the 2nd string in this box. You

tend to apply vibrato to the ending note of a phrase (especially if you hold it), and this note provides an ideal finger and string on which to vibrato.

Figure 10-10 shows Box III (in tenth position for the key of A). Again we show you the scale degree and fingering for each note — and the note that's good for bending we circle again.

Often, guitarists concentrate on the 2nd and 3rd strings of Box III, as shown in Figure 10-11, which depicts a typical Box III phrase. Don't forget to vibrato that last note!

If you want to play a song in classic rock 'n' roll style right now, skip ahead to "Chuck's Duck" in the section "Playing Songs in the Rock Style," later in this chapter.

Figure 10-10: Notes in Box III.

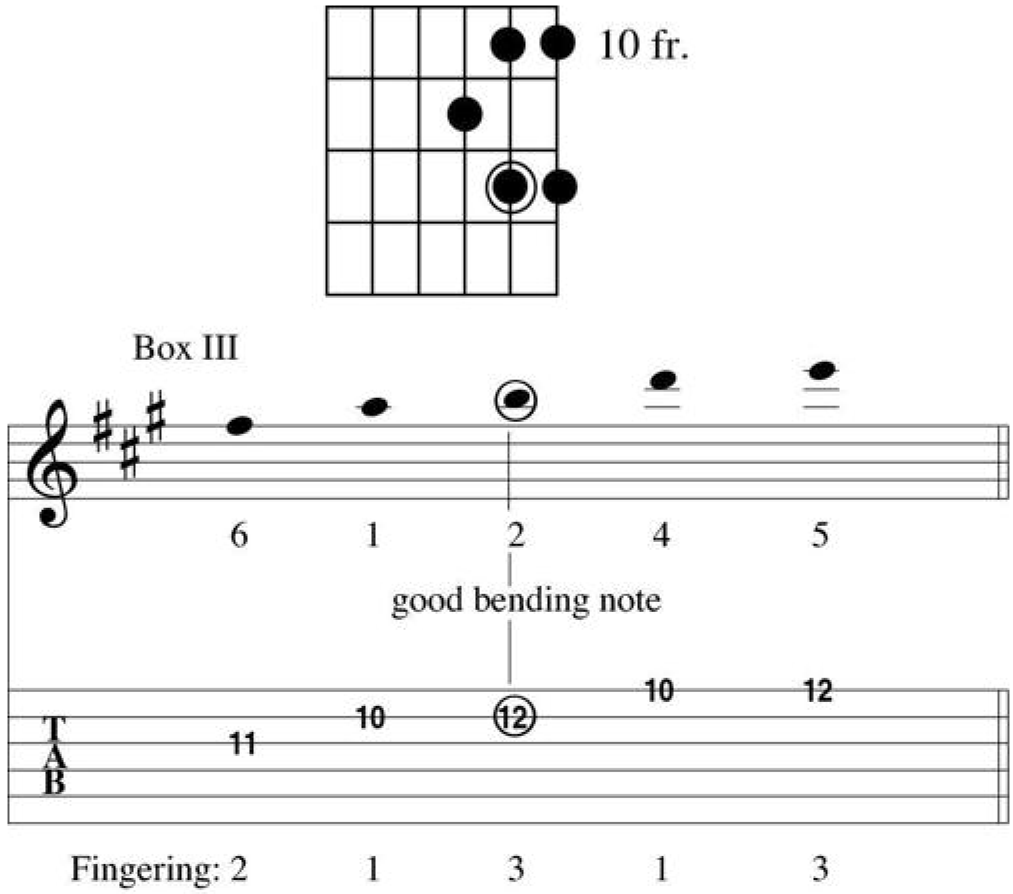
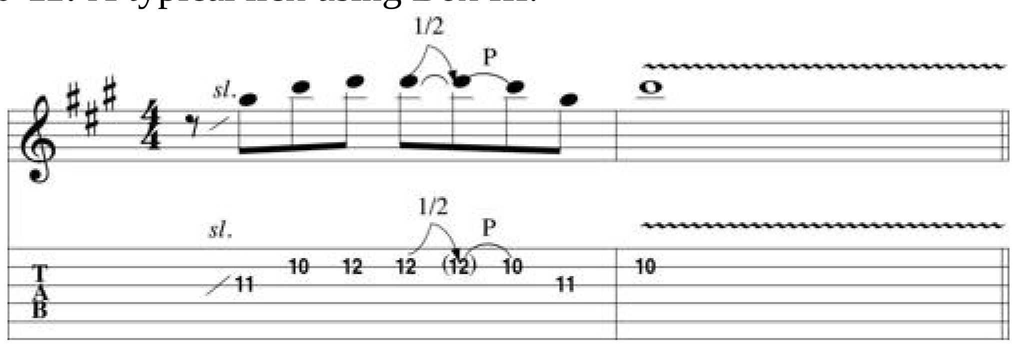


Figure 10-11: A typical lick using Box III.



Building a solo by using Boxes I, II, and III

This section simply puts together licks from the three boxes that we describe in the preceding sections. You don't need any new information; you just need to piece together what you know if you read the information we give in those sections. (If you haven't yet, we suggest that you do so now, before you try out the solo we describe

here.) In other words, *after* you make the bricks, you can put them together to make a house.

In the following list, we show you how to build a ready-made 12-bar solo consisting of six two-bar phrases (using three boxes) that we show you in the preceding sections. Follow these steps:

1. **Play the Box I double-stop lick, as shown in Figure 10-6.**
2. **Play the Box I "bending the 3rd string" lick, as shown in the first half of Figure 10-5.**
3. **Play the Box III lick, as shown in Figure 10-11.**
4. **Play the Box I "bending the 2nd string" lick, as shown in the second half of Figure 10-5.**
5. **Play the Box II lick, as shown in Figure 10-9.**
6. **Play the Box I double-stop lick again, as shown in Figure 10-6.**

Figure 10-12 shows you the music to the preceding steps.

As you play this solo over and over, you get a feel for soloing with the three boxes over a 12-bar blues progression. The fun begins after you start making up your own solos. Following are some guidelines for creating your own leads:

- Think in terms of short phrases strung together. You can even play just one short phrase over and over, even though the backing chords change. A good way to make up a phrase is to make it a

singable one. Sing a short phrase in your mind but use notes from the box.

- Add some articulation — especially bends, because they sound the coolest. Add vibrato to long notes that end a phrase, sometimes sliding down at the very end.
- Alternate between activity (lots of notes) and rest (a few notes or just one note or even silence for a few beats).
- Move from box to box to give your solo some variety.

Don't be inhibited or worry about making a mistake. In our opinions, you can't really make a mistake, because all the notes in the boxes sound good against all the chords in the backing progression. The only mistake that you can make is to avoid soloing for fear of sounding lame. Soloing takes practice, but you gradually build confidence.

TIP

Listen to recordings to get new ideas as you become more confident in your playing. As you hear a recording, you may be able to figure out exactly what the guitarist is playing, because most guitarists use the same boxes, bends, vibratos, and so on that you do. Some good people to listen to for ideas are Chuck Berry, Jimi Hendrix, Eric Clapton, and Eddie Van Halen.

Figure 10-12: Putting together six two-bar licks from all three boxes to build one 12-bar solo.

Modern Rock

Whereas classic rock ’n’ roll rhythm guitar uses simple chords, *modern-rock* music makes use of chords other than basic major, minor, and 7th chords. *Sus chords, add chords, slash chords,* and unusual chords that result from retuning your guitar are all part of the modern-rock lexicon.

Alternate tunings enable you to create entirely new rhythm guitar colors and textures that aren’t possible in standard tuning, and this sound is an especially important component of the ’90s alternative movement.

Also in this section we describe another approach to lead playing in which you use the pentatonic *major* scale — a scale that’s different from the bluesier pentatonic minor scale that you play mainly in classic rock ’n’ roll and blues. You can use the pentatonic major scale for Southern- and country-rock leads, as well as for adding variety to blues-based leads.

Sus and add chords

Chords are often built by taking every other note of a major scale. For example, if you build a three-note chord by taking every other note of the C major scale (C-D-E-F-G-A-B), you get C-E-G (a C major chord). The chord *members* (the individual notes that make up the chord) are labeled according to their scale degrees: C is “1” (or the *root* of the chord); E is “3” (or the *third* of the chord); and G is “5” (or the *fifth* of the chord).

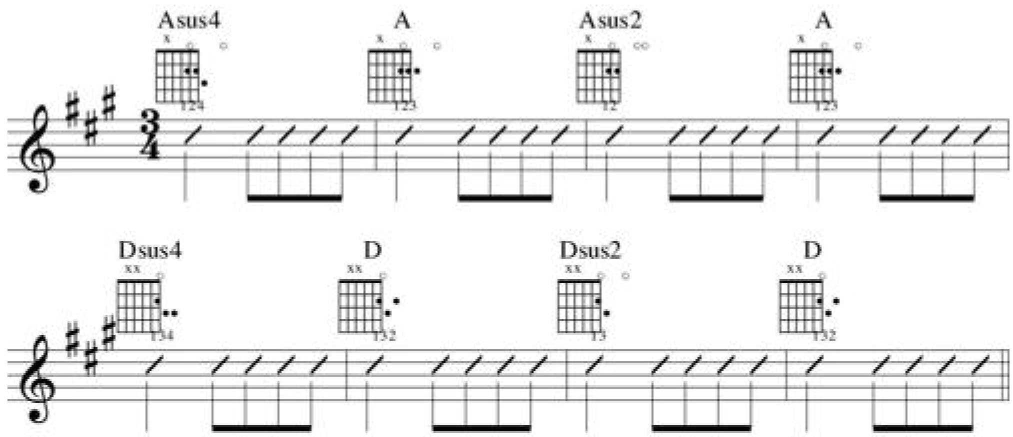
In *sus* chords, you replace the third of a chord with the fourth, as in *sus4* (which you pronounce *suss-four*) or sometimes with the second, as in *sus2*. The resulting sound is incomplete or unresolved but creates an interesting sound that’s neither major nor minor.

An *add* chord is simply a basic chord (such as a major chord) to which you add an extra note. If you take a C chord and add a D note to it, for example, you have a *Cadd2* (which you pronounce *see-add-two*) chord (with notes C-D-E-G). This chord is different from *Csus2,* which has no E. (The D took its place.)

Open-position sus chords

Although you can play sus chords as movable barre chords, the open-position ones are the easiest to play and are the ones guitarists most commonly use. Figure 10-13 shows the fingerings for a progression that uses Dsus4, Dsus2, Asus4, and Asus2 chords.

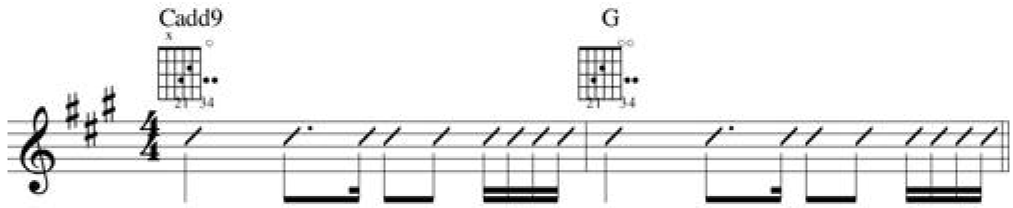
Figure 10-13: Fingerings and a progression for the Asus4, Asus2, Dsus4, and Dsus2 chords.



Open-position add chords

You can play add chords as movable barre chords, but the open-position add chords are the most common and the easiest to play. Figure 10-14 shows the fingerings and a progression for the Cadd9 (which adds a D note, the ninth degree of the C scale, to the three notes that make up the basic C major chord) and “four-fingered” G chords. The “four-fingered” G chord isn’t an add chord, but you almost always use this G fingering before or after a Cadd9 chord.

Figure 10-14: Fingerings and a progression using Cadd9 and G.



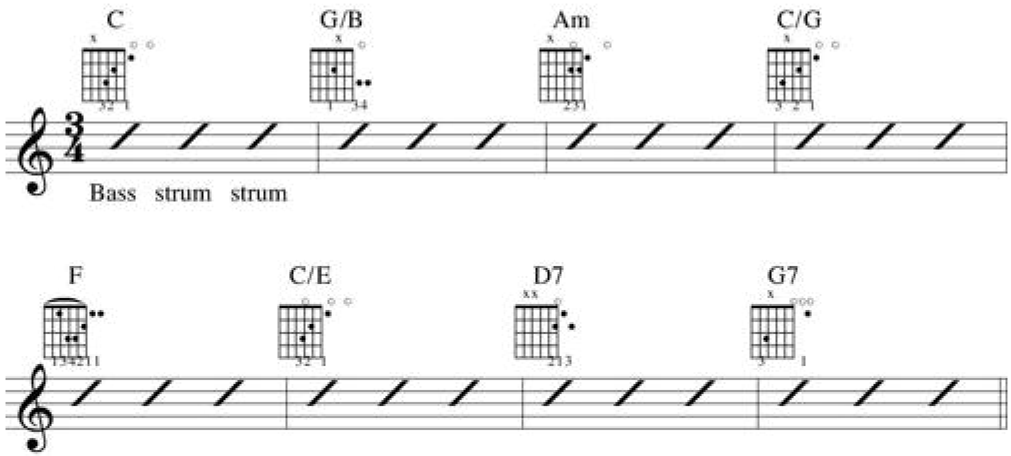
Slash chords

Slash chords are colorful, interesting chords that add spice and flavor to modern rock music. A slash chord is, simply, a chord with a slash (/) in its name, as in Am/C (which you pronounce as A minor over C). To the left of the slash is the chord itself. To the right of the slash is the *bass* note for that chord. Often, the lowest-pitched note of a chord — the bass note — is the *root* of the chord (the note that gives the chord its name). So if you see a chord name such as Am, you assume that the bass note is A. But the root isn't always the lowest note of a chord. In fact, any note can serve as a bass note, be it a chord tone other than the root (such as the third or fifth of the chord) or a note that isn't even a member of the chord at all. If you do have such a nonroot bass note, you indicate that bass note by placing it to the right of the slash. So Am/C means that you're playing an A minor chord — but with a C as the lowest note.

Guitarists often use slash chords in progressions where the bass line forms an ascending or descending scale. This sort of bass pattern gives interest and unity to a progression. You can hear a progression such as this one in the song "Whiter Shade of Pale," by Procol Harum. Figure 10-15 shows another progression using slash chords in this manner. To bring out the bass line, in each measure, play only the bottom note of the chord on

beat 1 and then strum the chord on beats 2 and 3 (what “Bass strum strum” means).

Figure 10-15: A slash-chord progression where the successive bass notes form a descending scale.



The chords in Figure 10-15 show Xs in the chord diagrams, which tell you which strings *not* to play. To keep a string from sounding, use the left-hand finger that’s fretting the adjacent lower-pitched string to mute it by lightly touching it.

Alternate tunings

Modern rock guitar music of the late ’80s and ’90s makes frequent use of *alternate tunings* — tunings other than the standard EADGBE tuning. By using alternate tunings, you can achieve new, exciting sounds that are impossible to attain in standard tuning. Alternate tunings may also enable you to play licks or chords that are difficult to finger in standard tuning but that are easy to finger in alternate tuning. But remember; after you retune your guitar, all your familiar fingerings are out the window. That’s why picking up new licks and riffs in alternate tunings by reading tab can prove especially

helpful. Artists as diverse as Joni Mitchell, the Rolling Stones, and Soundgarden make extensive use of alternate tunings.

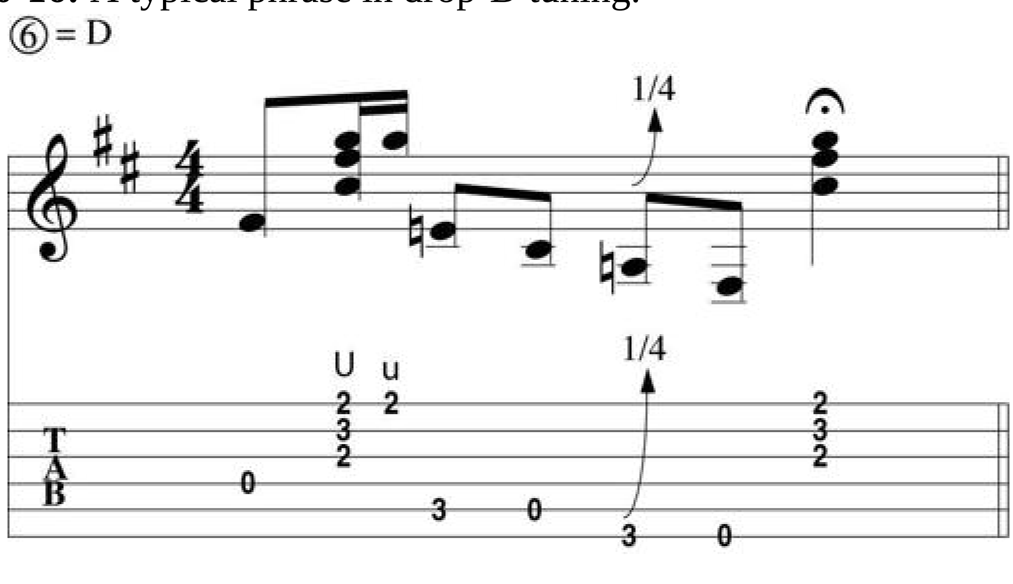
Drop D (DADGBE)

TIP

Drop-D tuning (so called because you detune, or *drop,* the low E string down to D) is the alternate tuning that's closest to standard tuning — you retune only the 6th string. To get into this tuning, lower *(drop)* your 6th string until it sounds an octave lower than your 4th string. This tuning enables you to play a D or Dm chord with a low D as a root on the 6th string, giving you a full, rich sound.

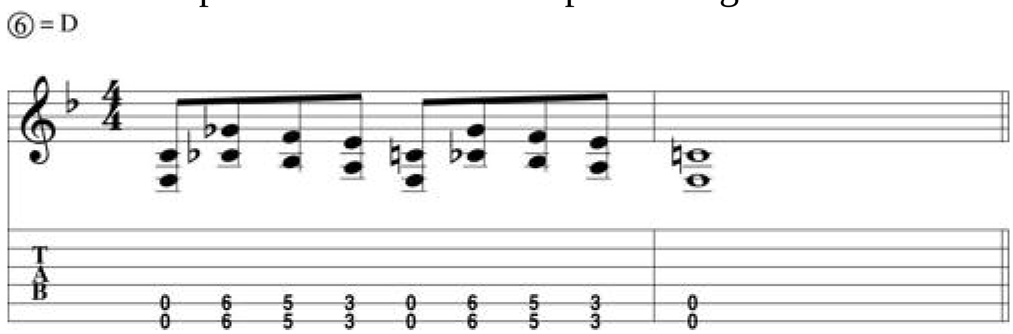
Figure 10-16 shows a typical passage in drop-D tuning. It has a bluesy sound. Bend the third-fret note of the 6th string very slightly.

Figure 10-16: A typical phrase in drop-D tuning.



An advantage of drop-D tuning is that you can play low power chords on the bottom two strings as two-string barres, which enables you to play power chord riffs more easily, as shown in Figure 10-17.

Figure 10-17: A low power chord riff in drop-D tuning.



Open D (DADF#AD)

In an *open tuning,* the open strings form a major chord. In *open-D tuning,* they form (big surprise) a D chord. In this tuning, most of the chords that you play are nothing but open strings or one finger barring across all six strings. You can, for example, play a G chord simply by barring the entire fifth fret with your index finger. Joni Mitchell has made extensive use of this tuning in songs such as “Big Yellow Taxi.”

To get into this tuning, follow these steps:

1. Drop your 6th string until it sounds an octave lower than the open 4th string.

2. Drop your 3rd string so that it matches the note at the fourth fret of the 4th string.

3. Drop your 2nd string so that it matches the note at the third fret of the 3rd string.

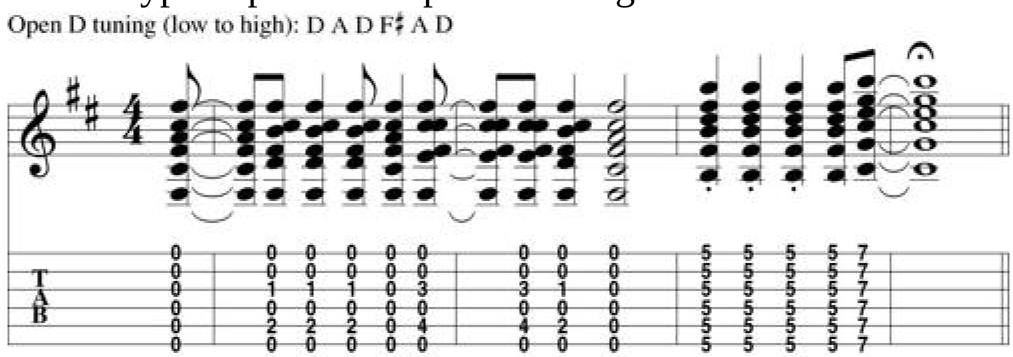
4. Drop your 1st string so that it matches the note at the fifth fret of the 2nd string (and is one octave higher than the open 4th string).

If you raise all six strings by one whole step (two frets) from open-D tuning, you get open-E tuning (EBEG#BE), which you can consider as essentially the same tuning as open D, because the relationships between the strings remain the same, even though the actual notes differ.

In Figure 10-18 you see a typical phrase using open-D tuning that sounds like something Joni Mitchell may have played on one of her early albums.

Another common alternate tuning that you may run across is open-G (DGDGBD, low-pitched to high), often used by Keith Richards of the Rolling Stones on such songs as “Brown Sugar” and “Start Me Up.”

Figure 10-18: A typical phrase in open-D tuning.



Country-rock and Southern-rock lead

Since the days of the Eagles, the Grateful Dead, and the Allman Brothers Band, country rock and Southern rock have enjoyed mainstream success and appeal. The sound of these styles falls

somewhere between that of straight country music and blues, although both are too rock-oriented for straight country and yet not quite hard-edged enough to pass as blues-based rock. The slightly simpler, more major sound of these styles can be attributed to the chords the guitarists typically use and, to a greater extent, the scales that they use in the solo passages. To get a feel for this sound, listen to the music of the Byrds, the Allman Brothers Band, the Marshall Tucker Band, Pure Prairie League, Lynyrd Skynyrd, the Grateful Dead, and the Eagles, as well as that of folk rockers Jackson Browne, J.D. Souther, and Linda Ronstadt.

The Pentatonic major scale

You can define the notes of the pentatonic minor scale in any key as 1, ♭3, 4, 5, ♭7, as compared to the parent major scale. You practice the scale as a memorized box, which is just fine. The *pentatonic major scale,* on the other hand, uses the 1, 2, 3, 5, 6 notes of the parent major scale. It's a five-note scale that has no *chromatic alterations* (that is, notes that you alter by raising or lowering a half step), so it sounds just like a major scale with two notes left out. Again, the pentatonic major scale is a very useful scale because it practically makes music itself, and you can't play any "wrong" notes. (See the section "What's behind Box I? The pentatonic minor scale," earlier in this chapter, for more information on scale degrees and the pentatonic minor scale.)

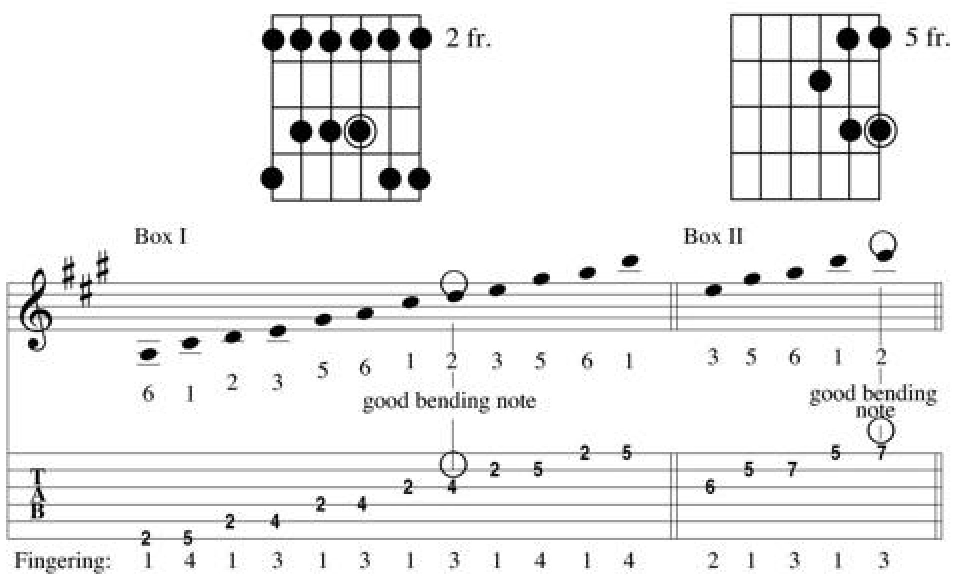
After you master the pentatonic minor scale, the pentatonic major scale is a cinch. Just move the pentatonic minor

scale down three frets and *voilà,* you have a pentatonic major scale. Just play the same pattern, and the notes, theory, and all that nonsense take care of themselves.

Say, for example, that you know that you play the A pentatonic minor scale at the fifth fret against a chord progression in the key of A. Well, drop that lead pattern down to the second position (where your left-hand index finger plays the notes on the second fret), and you have an A pentatonic major scale, suitable for country-rock and Southern-rock progressions.

Figure 10-19 shows the A pentatonic major scale in second position (Box I) and fifth position (Box II), along with the scale degree and fingering for each note and the good note for bending in each box (circled). Notice that the only real difference from the pentatonic *minor* scale is the starting fret.

Figure 10-19: The pentatonic major scale in second position (Box I) and fifth position (Box II).



Licks that you base on the pentatonic major scale

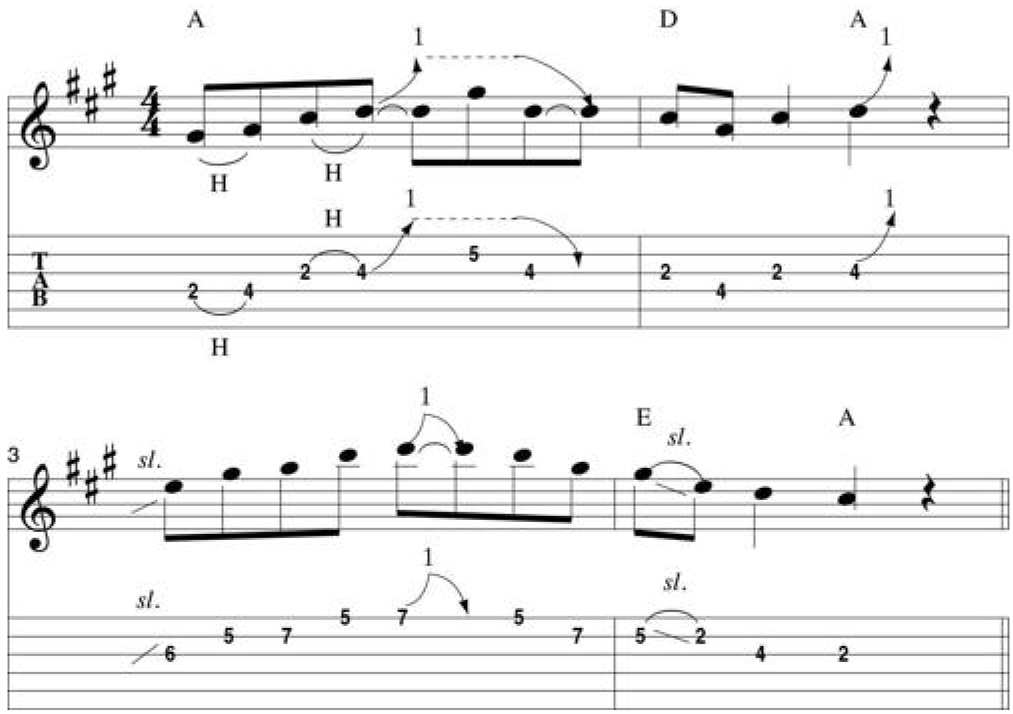
The good news is that, as is true of the pentatonic minor scale, the pentatonic major scale has all the right things going for it: Bending notes lie in good places; you use your index finger on each string of Box I for a solid feel; and the scale is especially suitable for the use of hammer-ons, pull-offs, and slides for more expressive possibilities.

The bad news is that, although you're still in A, the fingering is shifted, so you no longer can count on landing on the usual fingers to end your solo. But we don't think that this problem is an especially big one. With just a little reorientation (and your ear), you can find good alternative notes in no time.

And here's a tip: Good notes for ending a pentatonic major solo in A are the second fret of the 3rd string (Box I) and the fifth fret of the 1st string (Box I or II).

Figure 10-20 shows a four-bar lick to get you starting down that Southern country road. Notice that this lick features bends in both positions (Boxes I and II) and a slide from Box II back down to Box I to bring you home.

Figure 10-20: A country-rock and Southern-rock lead lick in A.



Playing Songs in the Rock Style

Don your tour jackets and pile into your limousines, because you're going to be rockin' out in style in this part of the chapter.

This section's songs cover two styles: the deliberate-sounding, classic rock 'n' roll of the late '50s and the easy-sounding twang of the country- and Southern-rock movements of the '70s.

Here is some special information about the songs to help you along:

- **Chuck's Duck.** To play "Chuck's Duck," you need to know how to play licks with the pentatonic minor scale (see the section "What's behind Box I? The pentatonic minor scale," earlier in this chapter); how to play double-stops and double-stop bends; and how to bend down on one knee and hop across a stage without requiring arthroscopic surgery afterward.

Double-stops, the pentatonic minor scale, and continuous eighth notes characterize the classic rock 'n' roll sound. Notice the quick, bursting

bends on the 3rd string in bars 6 through 9.

- **Southern Hospitality.** To play “Southern Hospitality,” you need to know how to play the pentatonic major scale (see the section “The pentatonic major scale,” earlier in this chapter); how to play sus, add, and slash chords (see the section “Modern Rock,” earlier in this chapter); and how to grow an overly long beard.

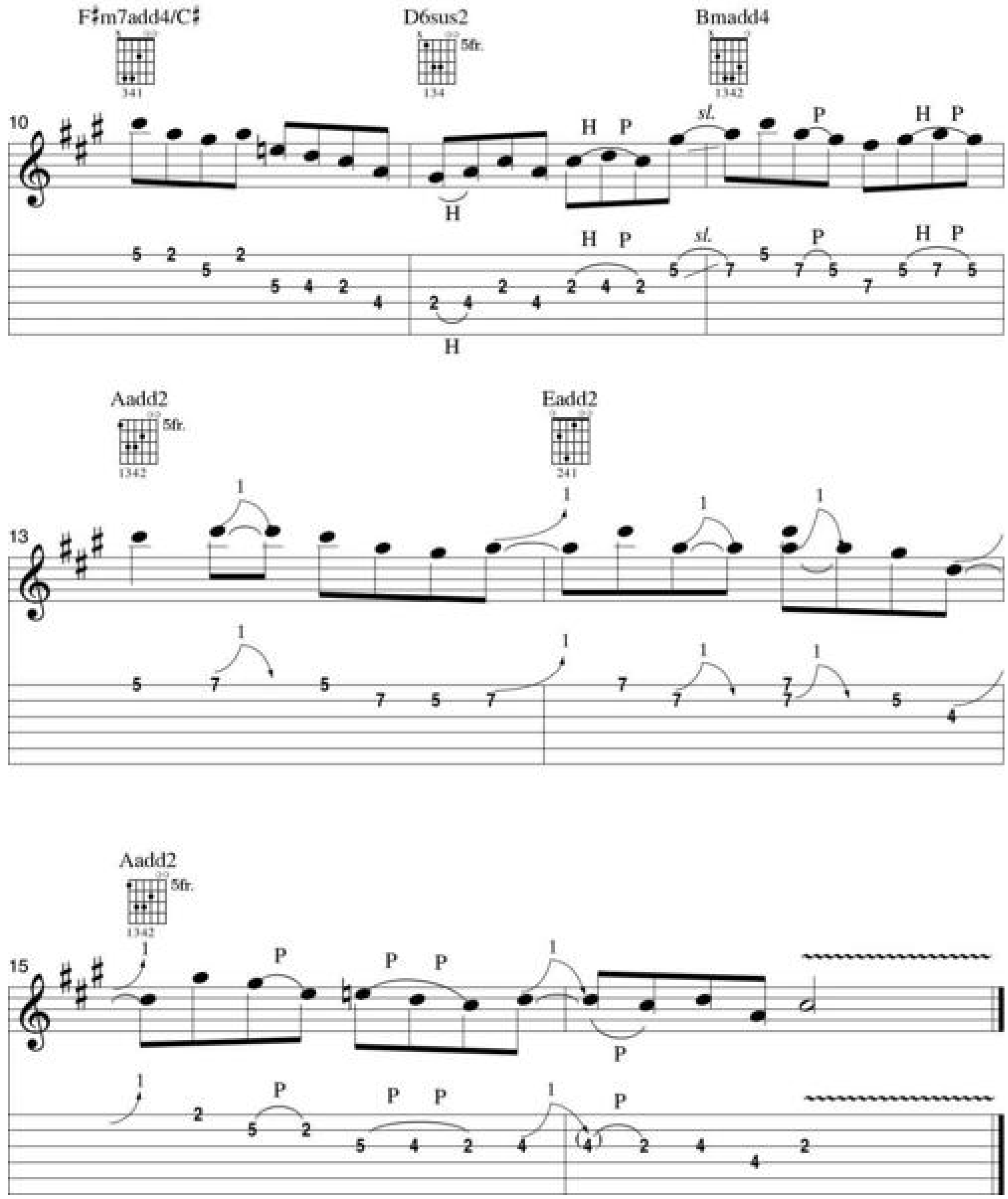
By taking the pentatonic minor scale and moving it down three frets, you have the pentatonic major scale, which you use to create a true country-rock and Southern-rock sound in the styles of the Eagles, Poco, and Pure Prairie League. After playing the lead part, try the rhythm guitar part, which features sus, add, and slash chords. We’ve indicated the left-hand chord fingerings for you.

Chuck’s Duck


A
D
sl.
T
A
B
4
A
6
D
1

Southern Hospitality

Aadd2
D6/9
hold bend
Aadd2
F♯m7add4/C♯
hold bend
Eadd2
Aadd2



F♯m7add4/C♯
341
D6sus2
5fr.
134
Bmadd4
1342
10
H P
sl.
Aadd2
5fr.
1342
Eadd2
241
13
Aadd2
5fr.
1342
15

Chapter 11: Handling and Cleaning Your Camera and Gear

In This Chapter

- **Handling your dSLR with care**
- **Working with memory cards**
- **Handling lenses**
- **Cleaning without breaking**
- **Working in weather**
- **Benefitting from tips and tricks**

Good woodworkers know how to handle saws, hammers, screwdrivers, and other tools. Good electricians know how to handle wire, multimeters, lineman’s pliers, wire strippers, breakers, wire nuts, and more. I’m dying to go on with more examples (painters, plumbers, machinists, teachers, musicians), but you get the point.

This practical chapter emphasizes working with your digital SLR in the real world. Knowing how to handle your tools is part of the photographer’s art and craft.

I just peeked ahead and saw lots of diverse information in this chapter. You can find out how to secure your camera with a strap, hold and shoot with it, work with lenses and memory cards, protect your camera from the elements, clean it, and more.

Handling Your Camera

An important part of being a dSLR photographer is knowing how to handle your camera. You can know the names of all the controls and be able to program the dickens out of the menu, but if you can't hold the camera properly and take pictures, you won't get far. I refer to this issue as "when reality smacks you upside the head."

Looking at objects is one thing. Reading about them is another. Watching them is still another. (Are you growing weary of me yet?) Physically holding the camera in your hands, working the controls, and taking pictures are tangible actions. They're real. You can't emulate them, pretend, or otherwise fake it. You have to do it.

Figuring out how to use your camera involves being exposed to the information, repeating it to lock it into your gray

matter, and practicing on your own to create muscle memory of working the camera.

Strapping it up

Using a camera strap is an important step toward safeguarding your investment. I love having one, frankly, more for the feeling of security it gives me than for the physical support.

TIP

Put the camera strap over your neck whenever you mount your camera on a tripod or remove it. I learned this trick the day I tripped the tripod release lever and almost dropped my camera. It took a nosedive off the tripod, and I barely caught it. I had a heavy lens on the camera that yanked it right off.

In addition to securing your camera, snazzy straps make the camera easier to hold and carry. You can find as many types of straps as you can find cameras. Three broad categories of straps are listed here:

- **Standard strap:** The common neck strap that comes with all cameras. Most often, the default strap is a bit cheap and uncomfortable. Its main selling point is advertising for the camera manufacturer (see Figure 11-1). (If they would only pay the wearers for the free marketing!)

Figure 11-1: The Nikon D300S strap.

- **Better strap:** A wide, cushioned strap that has a quick-release mechanism. I have a couple of this kind. One is shown in Figure 11-2.

Figure 11-2: One of my OP/TECH USA straps.

- **Hand strap:** Acts like a strap you see on a video camera. It loops around your hand and secures it to the camera — unlike a neck strap.

Manipulating the controls

A dSLR camera has a ton of buttons and controls. How are you supposed to work them all while you're holding it?

Most often, camera manufacturers design their digital SLRs with accessible and usable buttons. It isn't always the easiest task, but it's possible.

I keep between two and six fingers free when I'm holding the camera. Then I can press buttons, turn knobs, and take pictures while supporting the camera with my other fingers.

> You'll likely find that you support the camera body with the bottom three fingers and the palm of your right hand. That leaves your thumb and index finger to operate controls on the right side of the camera. Conveniently, you can work the back of the camera with your thumb and the front with your index (or, in a pinch, middle) finger.

My left hand remains free to work the lens, if necessary, and the controls on the left side of the camera. Then they settle down and support the weight of the camera so that my right index finger can take the picture.

At times, you may be more comfortable supporting the entire weight of the camera with your left hand so that you can remove your right hand from the grip and work various dials, buttons, and controls. When you're ready to take the picture, move your right hand back into position on the grip to press the shutter button.

The following list describes the different controls you have to manipulate:

- **Buttons:** Push them with a free finger. My wife is shown pushing the Function button in Figure 11-3. The most important button is the shutter release, or shutter, button. Press it firmly and steadily. Don't jab at it, or else you'll shake the camera.

Figure 11-3: Push a button and get a treat.

- **Knobs:** You'll more than likely have to remove a hand from the camera to turn a knob, as shown in Figure 11-4. It shows the Mode dial on my Sony Alpha 300.

Figure 11-4: Knob turning requires a few fingers.

- **Wheels:** Spin with your thumb or other free finger.
- **Other doohickeys:** Your camera has levers and selectors and other controls that you should practice reaching and activating. Figure 11-5 shows my wife sliding the Super SteadyShot button to the Off position. My Nikon D200 has a funky push-down control to slide the drive mode spinner. Working it one-handed is difficult.

Figure 11-5: Sliding with a thumb.

- **Lens controls:** If you're comfortable using your left hand, use it to activate lens buttons and switches (which are normally on the left side of the lens as it faces away from you). You have little choice other than to use your left hand to zoom and focus. Your right hand will hold on to the camera, ready to press the shutter release button. Manual focusing takes practice!

Inspecting other odds and ends

Digital SLRs certainly have a lot of parts on them. In addition to operating the main shooting controls, lens, and whatnot, you need to know how to accomplish other, general tasks.

Familiarize yourself with your camera and practice the following actions:

- **Open covers:** Every time you remove a memory card, as shown in Figure 11-6, or every time you change batteries, you need to open a cover on your dSLR. You also open it to access other connectors.

Figure 11-6: Carefully remove covers.

Sometimes a cover has a lever you need to operate on the camera back to pop it open. Or, you might slide it toward the back of the camera to unlatch it and then swing it open. Others are basically rubberized covers that pop in and out of the camera body.

Regardless of the type of cover, *be careful not to force it open* and possibly break it. If it’s stuck and you just can’t seem to open it, check the manual to make sure you’re operating the specific cover correctly. If so, try again carefully. If it seems impossible, search for help on the Internet, e-mail the camera manufacturer for advice, seek help from a local camera shop, or consider taking the camera in for servicing.

- **Connect cables:** Open the compartment that the connector is in or remove the cover carefully. Align the cable with the connector so that they join together correctly. USB cables have a specific up-and-down orientation. My wife is shown connecting a remote shutter release in Figure 11-7, which consists of a rectangular connector with holes for the three pins you see sticking out of the socket on the camera. This connection also has an orientation. A bump in the socket matches a groove on the plug.

Figure 11-7: Connecting a remote shutter cable.

Do not forcibly insert a cable where it doesn't want to be inserted! If it doesn't go in, pull back and look things over. Make sure that you have the correct cable and the correct connector. See whether you have all parts aligned correctly. If not, twist or turn it so that you do. It becomes more difficult at night or in dimly lit locations. Ideally, you know your camera by touch. If necessary, take a small light with you so that you can see what you're doing.

I rarely connect USB or HDMI cables, but I continually attach my remote shutter release. I also have to contend with flash synch cords, microphone cables, A/V-out lines, and AC power cords.

- **Change batteries:** It's simple. Open the cover and pull out the battery. The only glitch is that your camera might have a battery

catch to keep it from falling out when the door is open. If yours does, press it in and slide out the battery.

- **Attach grips:** Vertical grips are functional, and they look cool and give your camera extra battery power. Attaching one is easy. First, make sure that all your batteries are charged and loaded. Then screw the grip into the tripod socket.

Gripping and Shooting

You'll become a much better shooter if you work on your grip — how you hold the camera — in different situations.

Getting a grip on handheld photography

Handheld photography is fun and rewarding. I love walking around with my camera and looking for cool things to shoot. I feel a sense of freedom that I don't feel when I'm working with a tripod shooting landscapes in HDR or in the studio working on portraits or macro shots.

TIP

Mastering your grip pays dividends in your photography. You have a more stable platform to shoot from, you rely less on vibration reduction, and you reclaim a stop or two by minimizing camera shake. All these factors translate into sharper, cleaner photos right out of the box.

Here are some photo-shooting positions to work on:

- **Standard grip:** With the standard grip, shown in Figure 11-8, use your right hand to grip and support the camera horizontally.

Figure 11-8: Me, holding the camera normally.

Specifically, your right palm and lower three fingers bear the weight. You need your index finger to shoot the picture. Your thumb has two jobs: Press buttons at first and then settle down to support the camera when you’re ready to take a picture.

Don’t forget about operating the flash. I use my right hand to operate external flash controls.

Support the lens with your left hand near the mount or where the zoom or focus rings are located. If necessary, transfer the weight of the camera to your right hand so that you can press buttons and pull levers with the left. As you zoom or focus, you see that your left hand needs to be somewhat free. If you hold it palm up, you can rest some of the weight of the camera on your thumb pad.

To help promote good posture and add some stability, lock down your left elbow against your stomach.

Look through the peeper or watch the LCD screen to frame and focus.

- **Vertical grip:** Your hands and fingers stay in the same place, but you twist them to hold the camera vertically. If I'm using auto focus and not zooming in and out, I use my left hand to support most of the camera's weight (see Figure 11-9), and my right hand stabilizes the camera vertically and takes the picture.

Figure 11-9: Vertical grip.

- **Over-the-shoulder grip:** A well-known photographer promotes a grip style where you turn your body and point your shoulder to the subject. Turn your head and rest the camera against your shoulder. Your left hand wraps underneath and across the camera (not in front of the lens) to rest on the right, stabilizing and securing it.

I’ve tried this technique and can’t quite seem to get comfortable with it.

- **Kneeling:** Being able to kneel and shoot a picture is important when working without a tripod. Keeling stabilizes the camera and helps you avoid camera shake or blur, as shown in Figure 11-10. (Yes, I’m taking a picture of myself in the mirror in this shot and the preceding two shots.) Hold the camera normally — just kneel at the same time. Rather than bring your left elbow close to your body to stabilize it, as with standing, you may find that resting the camera on your knee is comfortable when kneeling.

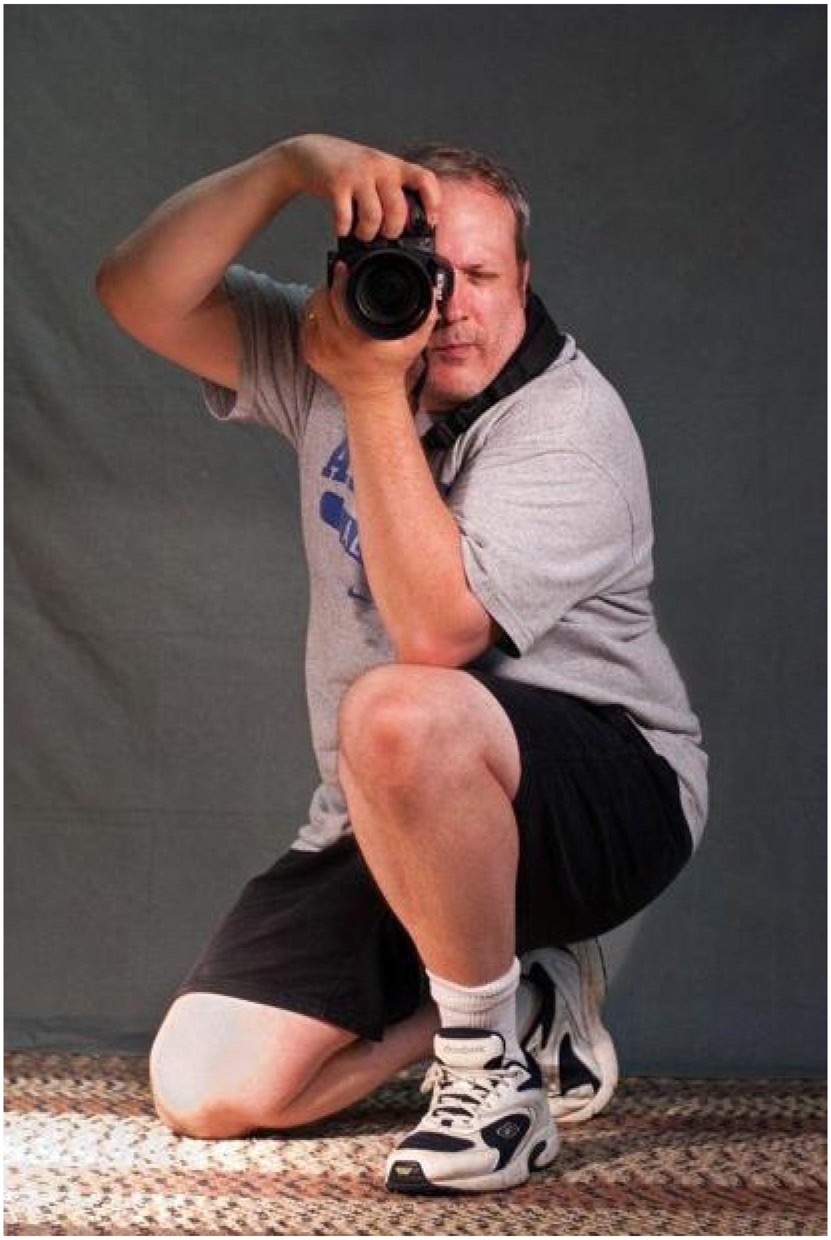


Figure 11-10: Kneeling to shoot.

- **Your eyes:** You can use either eye to look through the view finder. Set the diopter, if necessary, so that you're seeing clearly.

When I use my left eye, it squishes my nose against the LCD screen. I'm much more comfortable turning my head and using my right eye.

- **Your body:** Maintain good posture. Don’t hunch or bend over or else you’ll tire easily and possibly hurt your back. Don’t hold the camera at arm’s length. This position strains your back too. Hold the camera close to you so that it becomes part of your central mass.

Using a support

If you’re seeking stability (and, to some degree, safety), invest in a good tripod. Monopods offer less support but are much more mobile. This list describes ways to support a camera other than with your hands:

- **Tripod:** I use a tripod all the time (see Figure 11-11). It’s good for ya. When taking more formal portraits or landscape shots, nothing works better. It moves the weight of the camera from your hands and neck (remember the strap?) to the tripod.

Figure 11-11: Ready and steady.

Aside from giving the camera a stable, jigglefree zone to shoot from, you don’t grow as tired on location. Using a tripod frees you and allows you to concentrate more on camera setup and framing and on taking a steady shot.

- **Monopod:** It has a single leg that telescopes in and out to the height you want to work at. Most often, you see professional photographers at sporting events using monopods. They stand, sit, or kneel on the sidelines and use the monopod to support the weight of their camera. If they're using bulky, heavy telephoto lenses, they need all the support they can get (in that case, the monopod mounts to the lens).

The trade-off with monopods is versatility for stability. Walking around with a monopod Is much easier than lugging around a tripod. They're faster to set up and tear down. Setting the exact height you need on one leg versus fiddling around with three is a snap.

But monopods aren't as stable as tripods.

- **Other:** Use a fence, a rock, a vehicle, the ground, or another item if you need to stabilize your camera.

Memory Cards

Treat your memory cards as though they hold the most precious cargo. They do! The main activity in digital SLR photography is taking pictures. The pictures are stored on memory cards. If they go, your pictures go.

Here are some general tips for handling a memory card:

- **Weather:** Don't expose memory cards to the weather. Don't let them get wet. Don't let them fry in the heat. Try to limit their exposure to dust and humidity.

- **Electromagnetism:** Contrary to what you may believe, a flash drive (which a memory card is a subset of) is immune to normal magnetic fields. Notice that I said *normal* magnetic fields: If you run the card through an X-ray or MRI machine (maybe the one in your basement?), you may be in for trouble.

- **Weight:** Memory cards aren't made from titanium. They can be crushed. Don't sit on them, step on them, drive over them, or rest heavy objects on them.

To insert a memory card into your dSLR, follow these steps:

1. Power-off the camera.

Most cameras suggest strongly that the camera be powered down before swapping out memory cards.

2. Open the card cover.

Depending on your model, you may have to operate a card cover release latch. Other models pull out and swing open.

3. Orient and align the card properly.

4. Insert the card into the slot and press until it's securely in place, as shown in Figure 11-12.

Figure 11-12: Push the card firmly until it seats.

An eject button may pop up, indicating that the card is in position.

5. Close the card cover.

6. Power-on the camera.

7. Check to see whether exposures register and the card seems to work.

To remove the card, follow these steps:

1. Power-off the camera.

2. Open the card cover.

3. Depending on your camera model, press the eject button once to make the card pop up and press another time to make the card pop out, as shown in Figure 11-13. Or, press in the card gently so that it releases and pops up.

Figure 11-13: Ejecting the memory card.

4. Fully remove the card, as shown in Figure 11-14.

Figure 11-14: Pulling out the card.

Cameras that take larger Compact Flash cards (shown in the figure) use a helper device to lift the card far enough from its socket to enable you to grab it. Smaller SD cards pop up when you push down on them.

5. Insert another card or close the cover.

Working with Lenses

Lenses work with your camera body to take photos. Handling and being able to clean them are fundamentally important tasks. And, you don’t learn how to do it from shooting a million shots with a compact digital camera. You have to use a dSLR.

Mounting a lens

Mounting lenses isn’t difficult, but it can be a little frightening until you get used to it. I remember being a bit nervous about the camera’s insides being open to the world while I made a lens swap. Don’t be. Unless you’re in a dust storm or outside in the rain with no cover when changing lenses, the camera will survive.

When you’re mounting a lens, the keys are to be quick about it without being rushed and to be firm about it without being harsh. Got it?

Here’s how to attach a lens to a digital SLR camera:

1. Turn off the camera.

If you forget (I have), it isn’t the end of the world. Ideally, you want the power to be off, though.

2. Remove the rear lens cap from the lens, as shown in Figure 11-15.

Figure 11-15: Take off the rear cap first.

Place the cap on a table, in your camera bag, or in your pocket for safekeeping. If you’re standing up, you need three hands, or two hands and a tripod, or two hands and your camera strap.

3. Remove the camera body cap or lens.

Most body caps twist off, as shown in Figure 11-16. Some have a locking function. Put away the cap or lens, if necessary.

Figure 11-16: Remove the body cap to access the lens mount.

See the next section for how-to steps on removing lenses.

You obviously want to be more careful with a lens than with a small plastic cover. At these times, you can easily drop lenses and damage or break them.

4. Line up the mounting index on the lens with the one on the camera body, if it exists.

Sometimes, it's orange, as shown in Figure 11-17. It can also be white or red or another color.

Figure 11-17: Carefully line up the index marks.

5. Press the lens onto the mount.

You feel the lens and the camera fit together if they're in proper alignment, as shown in Figure 11-18.

Figure 11-18: Press in the lens.

6. Rotate the lens in the proper direction until it locks and clicks in place, as shown in Figure 11-19.

Figure 11-19: When it clicks, it locks.

Don’t mess with the lens release button as you mount a lens.

Nikon users rotate the lens counterclockwise, as you’re looking at the camera from the front. Others rotate the lens clockwise, which feels more natural to me.

7. When you’re ready, power on the camera and remove the lens cap from the lens.

Check and set switches on the lens, such as autofocus or vibration reduction. You’re ready to shoot.

Removing a lens

Taking a lens off is just as important as putting one on. Follow these steps:

1. Turn off the camera.

2. Press and hold the lens release button, as shown in Figure 11-20.

Figure 11-20: Press the button.

Hold on to the lens as you do this step. You may hear or feel a click that tells you the lens is no longer locked in place and is free to rotate.

3. Turn the lens until it releases from the mount.

Keep holding the button as you turn the lens. Figure 11-21 shows this process in action.

Figure 11-21: Turn it the opposite way from when you mounted it.

Nikon users turn counterclockwise. Other users turn clockwise.

When you've turned the lens far enough, you feel the tension ease up and the lens float free within the mount. You might hear a click or a pop. You should see the mounting index line up from the lens to the camera body.

4. Pull the lens gently away from the camera body, as shown in Figure 11-22.

Figure 11-22: Pull out the lens.

If you yank out the lens like you don't care, you might damage the sensitive contacts on the lens mount.

5. Secure the lens.

Put the rear lens cap on quickly, and set the lens in a safe place. If that spot is in your camera bag, you're done with it. Otherwise, make sure to pack it away safely after you take care of the camera body.

6. Replace the body cap or attach another lens.

Don't leave the camera open to the elements. Always replace the body cap or mount another lens on the body.

Cleaning

Cleaning your camera and lenses is an important part of the quality-control process. Your equipment will thank you, and you'll take better photos. The camera has lots of different elements to clean, so hang on!

Wiping off the camera body

Most manuals tell you not to use any sort of organic solvent to clean your camera body — no thinner, alcohol, or benzene.

For a normal level of cleaning, wipe the body with a soft cloth. Wet the cloth, if needed. I recently have begun using microfiber cloths for all my cleaning needs. I use the Quickie brand microfiber cloths from Lowe's because they're large, and I use them around the house too. Photo shops such as Adorama and Amazon also sell a number of microfiber products. Check them out. They're easy to use and require no chemicals or cleaners. If something is truly stuck on, wet the cloth with a little water.

Turn off the camera before you clean its body. That way, you can push buttons and turn knobs without throwing off your settings.

If your camera is in *bad* shape, be safe and take it to an authorized service center to see whether someone can help.

Cleaning LCDs

Treat LCDs as you would treat your lenses. Don't use caustic chemicals or abrasive cleaners to clean. You may mar or scratch the surface. In addition, pay special attention to the cloth you use. If it's especially rough (such as an industrial strength paper towel), you might scratch the LCD monitor.

As with my camera bodies, I use microfiber cloths to clean the LCD monitor on the back and any LCD monitors elsewhere on the camera. My wife is shown cleaning the LCD monitor of my Sony Alpha 300 in Figure 11-23.

Figure 11-23: Buffing the LCD.

Getting dust out and off

Every dSLR user must learn to deal with dust. Even weatherized cameras are vulnerable to this problem. Unless you’re working in a NASA clean room, you allow dust to enter your camera every time you change lenses.

Dust that shows up in your photos should be obvious: You see big, fuzzy, dark spots. (Shots of the sky are the best places to see them.) You don’t see much by looking into the camera when you change lenses unless you have a *loupe,* a special type of magnifying glass.

TIP

Address the problem — don’t ignore it. Over time, dust bunnies will start showing up in your photos.

Self-cleaning

Self-cleaning (sensor shaking) is your first line of defense. The camera shakes the dust off the sensor to try to clean it. You don’t have to open the camera, blow anything in, or swab anything out. In that respect, it’s relatively foolproof.

Many cameras have a self-cleaning mode. For example, the Pentax K-x has a dust removal routine that shakes the CMOS sensor. Some cameras, such as the Sony Alpha 330, integrate self-cleaning with manual blowing. After you activate the menu, the sensor shakes and then the mirror locks up so that you can blow out dust.

Some cameras, such as the Canon EOS 7D, can be set to perform the sensor shake every time you turn on the camera. Others, like the Nikon D700, enable you to choose when the self-cleaning routine activates. For example, the D700 has options to clean at startup or shutdown or both. It can also be turned off entirely.

Most manuals suggest that you place the camera on a flat surface, bottom down.

Blowing dust out

To blow dust out of your camera, follow these steps:

1. Charge your camera’s batteries.

Camera manufacturers recommend locking the mirror for manual cleaning with fresh batteries. If you have an AC power adapter, you can use it.

2. Turn on the camera.

3. Navigate to your camera’s sensor cleaning menu and activate the manual cleaning mode (regardless of its name — Mirror Lock Up, Mirror Up, or Self Cleaning).

Do not select an option to self-clean — you want the mirror raised and out of the way, but you’re going to do the blowing yourself. The camera may shake the sensor during this step to throw off dust — that’s fine.

4. Take off the lens or remove the body cap.

5. Orient the camera so that the opening faces or is tilted downward.

This step makes it easier for the dust to fall out of the camera when you blow it. (I had to take the photo, so we oriented it facing up. Just ignore that.)

6. Take a blower and squeeze-blow air into the sensor cavity (see Figure 11-24).

Figure 11-24: Blow out the dust.

Don’t thrust the tip of the blower into the open cavity. It isn’t a vacuum cleaner. You get plenty of air movement by hovering the tip even with the lens mount or just outside the camera.

Do not use a canned-air spray blower, or else you may damage your camera. Use a blower that you squeeze with your hand. Do not use a blower brush, either. Touching the sensor with the bristles might damage it.

Give three or four bursts. I don’t have a scientifically calibrated recommendation to give you. I give it a couple of shots and then close it up.

Do not dally!

7. Put the camera back together.

8. Power-off the camera.

9. Power-on and check the camera to make sure it’s working.

You might even take a few test shots. Stop down to a small aperture and take a photo of the sky or your ceiling, to see whether it has any dust spots. If it does, you can try cleaning the sensor yourself or send in the camera for maintenance.

Manually swabbing or brushing the sensor

Manually swabbing the sensor can be a terrifying experience. (Who would have thought that cleaning a camera could be so frightening?)

I don’t think a camera manufacturer out there recommends swabbing or brushing your dSLR sensor manually, but dust is such a problem that people have come up with innovative solutions to try to tackle it on their own. After all, who wants to send in their camera to a service center every time a dust bunny lands on the sensor and won’t come off?

Do not open your camera and touch anything inside it unless you’re sure of yourself and willing to take the risk. Never touch the mirror or the pentaprism.

Disclaimers aside, cleaning a sensor isn’t impossible. It takes the proper equipment and a steady but gentle hand. Although you have many cleaning technologies and products to choose from (sensor brushes, for example), I use Sensor Swabs with a drop of Eclipse lens cleaner by Photographic Solutions, Inc. I have everything prepared and ready to go (including the mirror) in Figure 11-25.

Figure 11-25: Prepping the materials.

Here’s how it works:

1. Perform automatic sensor shake cleaning.

You might as well get as much dust off as possible beforehand.

2. Follow the checklist for blowing out dust until you get to Step 7.

This step also removes as much dust as possible from the camera before you insert the swab in it.

3. Take out a swab and put two drops of Eclipse cleaner on it (see Figure 11-26).

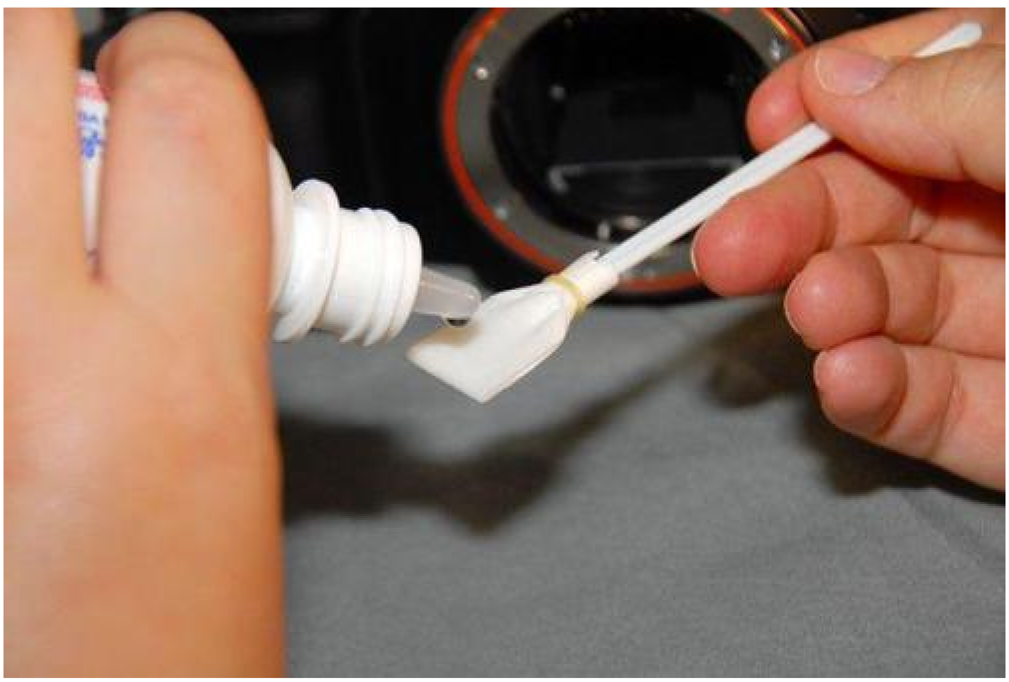


Figure 11-26: Dropping the drops.

4. Firmly wipe the swab across the sensor in one motion, as shown in Figure 11-27.

Figure 11-27: Swabbing the deck from left to right.

Do not scrub! Don't twirl, press hard, or otherwise try to "sand" off the dust. The cleaner loosens the dust, and the pad picks it up and removes it from your camera. Trust those two items to do their jobs. It's not about elbow grease.

5. Turn over the swab and swab back across the sensor in the opposite direction (see Figure 11-28).

Figure 11-28: Swabbing the other way.

6. Close your camera.

7. Turn it on to see whether it works.

If dust is still a problem, you should send the camera to an authorized service center for a professional cleaning.

Cleaning lenses

Cleaning lenses is a lot less intimidating than cleaning your camera's sensor. I can relate to cleaning a piece of glass, even if it's small and circular.

I use a microfiber cloth, as mentioned in the earlier section "Wiping off the camera body," and I love it. My wife is shown cleaning a 50mm prime lens in Figure 11-29. Notice that some lenses are set back from the edge quite a bit. Just reach in with your finger and clean.

Figure 11-29: Cleaning and polishing a lens.

I also like my Nikon 7072 Lens Pen Cleaning System. It has a soft brush on one end, shown in Figure 11-30, and a little scrubber on the opposite end. The brush takes care of dust and other debris, and the scrubber squeegees off smudges and fingerprints.

Figure 11-30: Brushing away dust.

The important points are to use a soft, clean cloth or lens cleaning tissue and only approved lens cleaning solutions (or none). Most lens manufacturers recommend against thinners or benzene because of the plastics involved in the lens body.

Be careful using any sort of chemicals on lenses with coatings. In any case, you want to use something very soft on the lens so that you don't scratch it. Always brush or blow debris off first. That way, you won't grind it in with a cloth or scrubber. Then clean the lens from the center outward (if you're using a NIKKOR lens; Canon recommends wiping from the outside in!), using a circular motion ("wax off"). Make sure that all cleaning fluid has been wiped off if you use a lens cleaner.

Dealing with Adverse Weather

It's not always partly sunny and 72 degrees outside with no chance of rain. Sometimes, perfect weather is good. Sometimes, it's bad. If you want to shoot in bad weather (or anything less than ideal conditions), you must know how to protect yourself and your camera under different conditions.

- **Cold:** Working in the cold makes everything more difficult. It can be a literal pain. Plastic and metal get extremely cold and uncomfortable to touch. You can't wear gloves the size of parkas and operate a camera. You can wear thinner gloves, but they can be slippery or ineffective against the cold.

If you do a lot of cold-weather shooting, check out special gloves designed with silicon "grippies" that make holding the camera easier. Some have finger caps that come off, exposing one or more fingertips to operate the camera with. Some are fingerless.

When you're working in the cold, plastics become more brittle. Be careful not to drop your camera or lens. In addition, your batteries don't last as long as they do in warm weather.

- **Snow:** Snow is easy to work in as long as you're not wallowing around in it. You're not likely to drown the camera if a little snow gets on it. The main thing you have to deal with is the cold temperatures.

- **Heat:** Don't leave your camera lying around in the sun. It's hot and can melt things or fry whatever it doesn't melt. Not only that, LCD monitors don't like heat (they don't like cold, either) and can discolor.

- **Dust:** You can't do much about dust. Don't open your camera in a dust storm.

- **Rain:** Rain equals water. Water equals bad. Avoid.

If it's a slow sprinkle, water won't automatically get into your camera. Keep lens changes to a minimum, and if you must change one, seek cover or point the camera downward to protect its insides.

If it's raining even harder, don't go out without a weatherized camera and lens. Even then, I would try to protect it from the elements as much as possible.

Weather sealing is a debatable proposition. Some photographers think that it's more of a marketing gimmick than a practical advantage. Others swear by it. My sense is that additional protection from dust,

humidity, and water is better than nothing, but I wouldn't trust it so far as to drop it in a bathtub.

If you must be out in a lot of rain, consider getting an underwater housing and using it on land.

Opteka (www.opteka.com) makes an interesting-looking rain cover. Try it out if you need to be out in the rain. You can also make your own cover, from trash bags and duct tape, to impress everyone!

- **Humidity and condensation:** Bad. Your camera has circuits running all around inside it. Don't shoot if your camera or lens have fogged up. It can happen if you walk out from a cool house to the hot temperature outdoors or the reverse. Give the camera and lens some time to adjust to the shooting temperature and let the condensation evaporate.

- **Underwater:** Buy a special underwater housing that's certified for use with your camera. They vary greatly in capability and price, so shop around. Some are little more than sturdy plastic bags with room for lenses and access for your fingers. Others look like they were invented by Jacques Cousteau.

Following Good Practices

Here are some good practices to keep in mind as you work with your digital SLR. They apply when you're out shooting and when you're at home, cleaning, learning, practicing, and storing:

- **Keep the lids on:** Don't leave your camera lenses or body uncovered. Always make sure that all lens and body caps are in place and secure. This keeps out dust, not to mention creepy-crawlies.

- **Keep lenses from rolling:** Lenses are round. If you set one down on its side, it can roll off a table or whatever it is on. Crash!

Resist setting longer lenses on top of tables, even when they’re upright. They aren’t stable and can be knocked over, leading to rolling, crashing, and crying. Store them in their case, your camera bag, or a locker of some sort.

- **Use a comfortable strap:** Get a strap that you like and will use. The more comfortable it is, the more likely you are to keep it on for long periods. It’s not only good for your photos (and your back), it’s also safer.

- **Safeguard memory cards:** Don’t leave memory cards in a pile. Put them in protective sleeves or plastic cases. Don’t place anything heavy on them.

- **Use a camera bag:** Bite the bullet and get a good camera bag, as shown in Figure 11-31. Make sure that it’s large enough to carry what you need but small enough not to be too heavy or bulky.

Figure 11-31: Slinging my camera bag on the tripod for show.

Look for the following characteristics when shopping for a bag:

- *Size:* Most bags let you carry a dSLR body with lens and at least two more. If you need more space, get a bigger bag. If you need less, look for a smaller bag. It is *not* brain surgery.

- *Padding:* Bags with padding protect your gear better. Baby it!

- *Strap support:* Test out your back and see whether the strap was made to cut wood or will feel comfortable. Sling bags (my favorite) have good support in their straps.

I have *two* sling bags — a Tamrac Velocity 8x (www.tamrac.com) for one camera and a Lowepro Slingshot 100 AW (www.lowepro.com) for another.

- *Use:* Ask yourself how you're going to use the bag, and then get the right one for you. You carry a conventional bag over your shoulder or by its handle. You tend to put it down when you shoot. I found myself not picking it back up again and walking over somewhere else, only to have to go back and get it. When I got a sling bag, I found the solution for me. I don't take it off. I sling it over my shoulder and when I need something out of it, I rotate it around front and open it.

- **Be sensible when packing your bag:** You don't need to take everything with you. As long as you have your camera and lens, you're set. Having extra batteries and memory cards is preferable and doesn't occupy too much space or weight. Try to narrow the number of lenses you want to use and take only those — not everything in your arsenal.

TIP

I've found, quite by surprise, that as I winnowed down my bag, it became easier to use and more practical. I don't have to wade through a bag full of items I don't use to find the one item I need. I have my glasses, remote shutter release, WhiBal (a white

balance card) card, lens cloth, extra battery, extra memory card, camera with lens, and one or two other lenses. If I think I’ll need a level, I may take it, and a Speedlight.

Chapter 12

Socialization and Civility

In This Chapter

- Calming your puppy during socialization
- Conditioning your puppy to accept people of all sizes, races, and genders
- Introducing your puppy to wild animals, noises, and other interesting objects
- Handling a pup's wary or defensive response

Your puppy is hard-wired with a prime socialization window. During this window, which is between 8 to 12 weeks, her brain is developing and she's receptive to new experiences. She's constantly looking to you for your interpretation of these experiences. This is the time to introduce her to everything she will encounter throughout her life, from objects and people to noises and other animals.

Even though some of your early excursions may be restricted until your puppy is fully inoculated, make every effort to expose her to a variety of stimulants so that she'll be more relaxed when she's presented with something new.

If your puppy is older than 12 weeks, don't despair. Even though your puppy has passed her impression window, she's still open to your example when she gets overwhelmed or excited. A noticeably defensive or wary reaction simply indicates that your puppy has no conscious memory of such an occurrence and isn't sure how to act. In these circumstances, your reactions to both the situation and the puppy are important. Placating, soothing, or corrective responses

actually intensify a puppy's reactions by focusing attention on the inappropriate behavior.

Wondering just how to handle your puppy during this formative time? This chapter is here to help.

Calming Your Puppy Based on Her Age

Puppies, like children, go through developmental stages, and each stage brings with it a new perspective. In the earliest stages, everything is new, and your puppy's trust in you is innocent and faithful. As she ages, however, she's prone to challenge and question your opinion while still being unsure of life's variety. Maturing puppies, especially those going through adolescence and puberty, have their own set of opinions and must be consistently persuaded to mind you. All this makes for a creative approach to socialization.

Acclimating a young pup (8 to 12 weeks)

When she's very young, your puppy will mirror your reaction in all new situations. If you're nervous, she will be too. If you get excited, uncomfortable, or edgy, she'll follow suit. Expose your puppy to new experiences under controlled circumstances so you'll be centered and prepared to deal with your puppy's reaction.

Young puppies generally react to new situations in one of four ways:

- **Fearfully:** Noted by a hesitant body posture, these puppies pull back or scurry to leave the environment. Often they scratch to be held or acknowledged.

- **Calmly:** These pups are patiently observant and have a relaxed body posture and mild curiosity.

- **Actively:** Because they're very interactive, these puppies explore the new stimulation with gusto and may be hard to calm down or refocus.

- **Defensively:** Puppies who act defensively may back up, hold still, or run forward. Or they may do all three maneuvers and bark or vocalize their feelings in some way. Their ears may be flattened against their heads, and they may hide behind your legs or try to climb up into your arms or lap.

REMEMBER

Any attention given to a puppy reinforces her reaction, which is fine *if and only if* your puppy is reacting calmly. Other responses need redirecting. Read on to find out how.

Instilling confidence in a fearful pup

Fear is a common response that shows your puppy doesn't like to make interpretations alone. Because of your pup's dependence, new situations will demand your guidance and direction.

Begin Sidebar

Finding the Red Zone

If your puppy has an intense reaction (one that's fearful, overexcited, or defensive) to a new situation or person, determine her Red Zone: the distance from the stimulus where she can stand comfortably. Stand just outside this zone and handle your puppy calmly using commands, toys, or treats to keep her focus.

End Sidebar

WARNING!

Don't coddle your puppy if she has a fearful reaction. Your immediate attention indicates submission, not leadership. Your lowered body posture and high-pitched tone convey the message that you're afraid, too.

A better response on your part is to stand tall, either ignoring your puppy or kneeling at her side. *Brace* her by clipping your thumb under her collar and holding her in a sitting position. Above all else, though, you need to remain calm and assured: Your puppy will be impressed by your confidence.

Capturing the attention of a calm pup

A relaxed reaction is a good sign that your puppy will take everything in stride. Some puppies are so relaxed, however, that they don't register the distraction you're introducing, such as a grate surface or a uniformed police officer. If this sounds familiar, use treats to bring your puppy's attention to the situation at hand.

Containing the excitement of an active pup

The puppies in this energetic group love life. To them, new experiences hold endless possibilities. Even at a young age, passion emanates in everything they do. The goal in new situations and introductions isn't to bring these pups out of their shells. Instead, the goal is to successfully contain their excitement. To displace their enthusiasm, use toys and the bracing technique.

Defusing a defensive pup

An early defensive reaction (before 12 weeks) should be noted and taken seriously. If the tips in this book don’t lessen your puppy’s intensity, hire a professional. The onset of adolescence, with the release of adult hormones, will intensify an aggressive response. Deal with this behavior immediately.

In the meantime, fit the puppy with a head collar, and keep her at someone’s side in all new situations. The direction “Stay” should be repeated as this puppy is braced.

Catching up an older pup (12 weeks and older)

A puppy past the critical socialization time may have a more pronounced reaction to new situations, especially if she has no similar experience in her memory bank. For example, an older puppy who hasn’t navigated a stairway or hardwood floor may actually be terrified at the prospect. How you handle such a situation determines her future attitude. A dog who is fearful of specific things is more leery of new situations throughout her life.

Discover your puppy’s body language and take it very seriously. Focus on her eyes, body position, tail, and mouth. Even though she can’t talk in words, your puppy will tell you everything if you listen with your eyes. Check out Table 12-1 for guidance.

Table 12-1		Reading Your Puppy's Body Language			
Body Part	***Fearful***	***Undecided***	***Relaxed***	***Active***	***Defensive***
Eyes	Squinting, darting, unfocused	Focused or shifting	Focused	Attentive, focused	Glaring, hard
Body	Low, arched, pulled back and down	Shifting from forward to pulled back, approaching but then immediately avoiding the person	Relaxed	Comfortable posture, moving side to side	Pitched forward, stone still, tense
Tail	Tucked under belly, wagging low	Tucked under belly, arched slightly over back, fluctuating between the two	Still, gently swinging above rump	High, wagging enthusiastically	Still above rump or arched above back in a tight repetitive wag
Mouth	Pulled back, often in a semi-smile	Terse, trembling	Normal	Panting, normal, may be parted in a vocalization	Tight, unflinching, may be parted in a growl or vocalization

Turn your "can't do" puppy into a "can do" dog by being the example you want her to follow. When your puppy's response is pronounced, you need to stay very calm. Keep your eyes focused on the situation at hand (not on your puppy) and interact with the stimulus — be it a person, situation, or object — in the manner you want her to mirror.

REMEMBER

If you look at your puppy or even glance back at her, your posture and visual confirmation may get misconstrued as insecurity. For example, think of playing on a team: The captain wouldn't shout a direction and then look to the players for

confirmation. The same rules apply with your pup. When directing your puppy, stand confident and focus on the situation at hand.

Teaching Your Puppy to Be Accepting of All People

Regardless of your puppy's age, her ability to relate to others around her will be determined by three variables:

- Breed influences
- Socialization experience
- Your example

Even though your puppy's breed drives are predetermined, you can vastly shape the future through socialization and positive modeling.

Socializing your young puppy (8 to 12 weeks)

A young puppy will look to you to interpret everything in her life. How you interact with and greet people from all walks of life will be her greatest example. Disciplinary issues evolve when too much excitement is present during greetings. These issues evolve because your puppy interprets this excitement as hyperactive play, and though it can be fun initially, it gets old fast!

A better plan is to actually have a plan. Expose and introduce your puppy to as many new people as time allows. You should follow the same routine whether the person is 9 or 90, dressed down, uniformed, or in costume.

Mothers are right when they say good manners start at home. When greeting your puppy, be very casual. Even though you may be beside yourself with delight, stay calm and interact with your puppy only when she's calm too.

Condition your puppy to a leash and collar, and keep these items on her when meeting new people. Use them to guide her, as if you're holding a young child's hand. When possible, ask people to ignore any extreme reactions, from hyperactivity to fear or defensiveness. Simply put, when she reacts extremely, act as if your puppy isn't even there. When applied for a few minutes, this approach will de-escalate any concern and will condition your puppy to look to and reflect your reaction.

After the new person is an established presence, which takes about one to five minutes, kneel down next to your puppy, *brace* her by clipping your thumb under her collar, and hold her in a sitting position (see Figure 12-1). Repeat "Say hello" as the person pats your puppy.

Figure 12-1: Bracing reassures your young puppy when meeting unfamiliar people.

If your puppy is fearful or tense, ask the person to shake a treat cup and treat her so that she shapes a new and more positive outlook.

Shaping up older puppies

Is your older pup out of control or poorly conditioned to greeting new people? Don't give it another thought. She may become hyper when the doorbell rings, react defensively to men in uniform, or act warily around toddlers, but you can reshape her focus with patience, ingenuity, and calm consistency.

When left unchecked, such behavior may result in a dog who's permanently wary of children or defensive with the

delivery man. Consider living with this erratic behavior for ten or more years — I guarantee it won't be fun. However, this is one of the few times you have the power to reshape your future.

Remember the following three key things, regardless of her pre-established habits, when introducing your puppy to new situations and people:

- Whoever is in front is in charge.
- A confident and calm body posture conveys confidence and self-assurance.
- A steady voice will be followed.

No matter what your puppy's behavior is, it developed in large part because of your attention. Puppies repeat anything that ensures interaction — they don't care whether it's negative or positive interaction. If your pup is hyper, you likely tried to calm her by grabbing her fur, pushing her, or holding her. When a defensive or wary reaction results in a soothing and high-pitched "It's okay," the translation is that of mutual concern. What this puppy needs is a human example of confidence, which is conveyed with clear direction and a calm, upright body posture.

To resolve this greeting dilemma and recondition your pup, do the following:

- Create a greeting station in sight of, but at least 6 feet behind, the greeting door.
- Secure a short 2-foot leash to the area and repeat "Back" as you lead your puppy and attach her before opening the door.

- Ignore your puppy until she has fully calmed down.

Though it may be difficult to ignore her initial vocalizations and spasms, it won’t take long for her to discover that a relaxed posture gets immediate attention.

Encourage everyone in your home to respond in kind: No one gives the pup attention until she’s considerably calmer. You can leave a bone or toy at her greeting station to help her displace her excitement or frustration.

TIP: If your puppy is defensive or fearful, put a head collar on her. This head collar automatically relaxes your puppy because the weight placed over her nose and behind her head stimulates the same pressure points her mother would use to calm her.

Also, in order to help her become used to new situations and people, take your puppy out and socialize her with as many new people as you can find. Teach and use the directions “Let’s go,” “Stay,” “Down,” “Wait,” and “Back.” Here’s what these commands teach your pup:

- **Let’s go:** Instructs your puppy to walk behind you and watch for your direction.

- **Stay:** Stresses impulse control and focus. Precede this direction with a “Sit” or “Down” direction.

- **Under:** Directs your puppy to lie under your legs or under a table. These safe places reinforce that you’re her guardian and protector.

- **Wait:** Instructs your puppy to stop in her tracks and look to you before proceeding.

- **Back:** Directs your puppy to get behind you and reminds her that you’re in charge.

If your puppy is wary of a person, ask him or her to ignore the puppy and to avoid all eye contact. Eye contact is often interpreted as predatory or confrontational and will often intensify your puppy’s reaction.

Introducing your puppy to people of all shapes and sizes

Getting your puppy comfortable with life needs to start with introducing her to the variety of people she’ll meet in her lifetime. Each person will have a unique look and smell. So that your puppy doesn’t mature into a dog that singles anyone out, you need to socialize her early on with the whole spectrum. Check out Table 12-2 for guidance.

The use of a creamy spread (such as peanut butter, tofu, cheese, or yogurt) encourages a gentle interaction. Infrequent use means that your puppy will be enamored with any situation that produces this delight.

Table 12-2 Meeting New People

Human	*Directions*	*Leash*	*Position*	*Treat Location*	*Comments*
Baby	"Gentle" and "Stay"	Yes, if excitable	Braced to prevent jumping	On the floor, or put a creamy spread on the baby's shoe	Using a creamy spread on the baby's shoe will direct your puppy to this body part. Say "Ep, ep" to discourage facial interaction.
Child	"Sit," "Down," "Back," "Stay," "Gentle," "Follow," and "Say hello"	Yes. Consider two so the child can direct if the dog is trustworthy.	Braced or "Back" behind your feet	Ideally, the child gives the pup a treat. It can also be thrown if your puppy's wild or wary.	A creamy spread in a tube or on a long spoon can be extended to a calm puppy in a "Sit" or "Down" position. Teach your puppy a trick to encourage a happy interaction.
Opposite sex	"Follow," "Stay," and "Say hello"	Only as needed in public or if your puppy has an extreme reaction	Braced or at your side if your puppy's reaction is inappropriate	Other person gives the treat unless your puppy is wary. Then treat can be tossed or given by you in close proximity to the other person.	Be calm and comfortable, not unnaturally excited or affectionate. Puppies sense feigned affection and find it odd and unconvincing.
Costume	"Back," "Stay," and "Under"	Absolutely. Costumes are scary for puppies, and the leash gives you the ability to "hold your puppy's hand."	Braced in the "Stay" position. Kneel in front and hold her steadily. Don't pet her until she's calm.	Yes, initially.	Wear the costume yourself. Place it on the floor and surround it with treats. Allow your puppy to watch you put it on.
Ethnicities	"Back," "Stay," and "Say hello"	In public and when unmanageable within the home. Otherwise, no.	Braced during a greeting. Use a ball or toy to encourage a normal response.	Yes, when meeting the person directly. Otherwise, no.	Dogs aren't racist, but some will notice variations in skin color. Seek out different environments to expose your dog to.

Table 12-2 *(continued)*

Human	Directions	Leash	Position	Treat Location	Comments
Shapes and sizes	"Back," "Stay," "Follow," and "Say hello"	Use a dragging leash and hold the leash if your dog is startled or reactive.	Braced during a greeting. Use a ball or toy to encourage a normal response.	Yes, when meeting the person directly. Otherwise, no.	A trip to town will expose your pup to a variety of body shapes and sizes.
Uniforms	"Follow," "Stay," and "Say hello"	Leash initially and always in public.	Walk by nonchalantly and say "Follow." Brace if unsettled. Use "Stay" direction to stabilize reaction.	Use treats to encourage your puppy's focus on you when this person is present.	Wear a hat or costume if your dog is overtly reactive. Expose early and often, especially to delivery people.
Sporting Equipment	"Stay" and "Sniff it"	Yes	Discover your puppy's Red Zone (see sidebar earlier in this chapter). Observe at a distance and gradually bring your puppy closer.	Use treats or a toy to encourage your puppy's focus.	Lay the equipment on the floor and encourage your puppy to "Sniff it" as you explore together.
People holding equipment	"Stay" and "Sniff it"	Yes, unless you're holding the equipment.	Discover your puppy's Red Zone (see sidebar earlier in this chapter). Observe at a distance and gradually bring your puppy closer.	Use treats or a toy to encourage your puppy's focus.	Lay the equipment on the floor or hold it yourself. When you see another person holding equipment, do treat exercises at a distance.

Conditioning Your Puppy to Life's Surprises

Socializing your puppy to all of life's surprises is just as important as training her during the first year. Though a puppy may know a four-star stay in your living room, if she falls to pieces once you hit the road, you won't be able to take her anywhere. And your puppy has so much more in store for her than a variety of different people. Exposing your puppy to all of life's surprises will encourage calm

acceptance and healthy curiosity to anything new the two of you may encounter.

Other animals

I recently worked with a 1-year-old terrier-whippet mix who was rescued from New Orleans after Hurricane Katrina. Not only was snow a new concept to her, but squirrels were riveting. Sweet and demure, she turned 180 degrees when facing the prospect of chasing a yard full of busy, gray tidbits. Three directions were needed for this pup: “Back,” “Sit-stay,” and “Wait.” Impulse control was the order of the day.

Whether your pup is young or old, she must learn impulse control when she notices other animals in her surroundings. When you notice a critter before your puppy does, instruct her by saying “Back” and guide her to your side. Then kneel down facing the critter and use the command “Sit-stay” to encourage your pup’s containment. If your puppy’s radar alerts first, however, you’ll notice it in her ears, which will be erect and riveted. She’ll orient herself toward the distraction. When she does, direct “Back” and kneel down to brace her. Finally, instruct “Stay.”

As your puppy’s impulse control matures, encourage her to follow you by using the “Follow” direction. You can discourage any interest with a quick tug of the leash. Praise and treat her for resisting the temptation.

Weather patterns

Your puppy’s first thunderstorm may be a memorable event. The best thing you can do is absolutely nothing. Emotional reassurance on your part will get misconstrued as mutual fear, and your puppy could quickly develop a phobic reaction to the situation. By staying calm, reading a book, or laying low, you’re setting an example of how to act in a storm. Also consider taping a storm and playing it at low levels during play or feeding until your puppy is conditioned to the sound.

If your puppy has already developed a fearful reaction to storms, fit her for a head collar and guide her on the lead through each storm, acting as though nothing is happening. When possible, stay on the ground floor, offering your puppy nothing more than a flavorful bone. Pay attention to her only when she’s relaxed. Her reactivity will improve in time. Speak to your veterinarian about medication if the lead training doesn’t work.

Some puppies don’t like going outside in the rain and others don’t ever want to come in. Even though your puppy is unlikely to change her mind about the rain, you can try winning her over by leaving her inside as you play outside in the rain — but make sure you play where she can watch. If you have no luck, it’s time to get a big golf umbrella and plan quick outings with your pup.

Snow and cold present another issue, especially for tiny or thin-coated breeds. When the temperature drops, your puppy’s muscles contract. This contraction includes your puppy’s bladder muscles, which makes elimination difficult, if not impossible. Consider a puppy coat and, dare I say it, booties when faced with

cold weather. If your puppy is small, consider teaching her to go on paper exclusively or in addition to eliminating outside. If you don’t like the papers inside your home, consider putting them in the hallway or garage and using them only when the weather’s bad.

Objects

You’re walking down the road, whistling and strolling happily along when suddenly you notice three gigantic black garbage bags wafting in the wind. You visually assess the situation and are quickly done with the thought process. It’s not, however, so easy for your puppy. Puppies assess new objects with their mouths and can’t emotionally settle until they’ve had a good sniff. Whenever possible, approach the situation like a grown dog. Doing so will provide a confident, assured example for your puppy to follow.

Let the leash go slack when safe and hold the handle as you approach the object. Kneel or bend down to your puppy’s level and pretend to sniff the object confidently. Wait patiently as your puppy assesses your reaction. When she approaches, speak calmly, petting her and tucking her into your side when she’s comfortable.

If you can’t approach the object, simply kneel at your pup’s side and brace her as you remind her to “Stay” and then “Follow.”

Various noises

Included on my list of important noises to socialize my puppy, Whoopsie, to were fireworks, trucks, construction noises, sirens, and a baby’s cries (because I was pregnant at the time). Each time I either

approached a loud situation or set one up, I kneeled and braced Whoopsie. If she was startled, I would back up until she was more at ease and then would repeat the handling technique. When she could comfortably face the distraction, I would calmly instruct her to “Stay.” Gradually we moved closer and eventually the instruction to “Follow” was enough to assure her because she had integrated the noise into her stimulus memory bank. I encourage you to follow this same approach with your puppy.

If your puppy has a more startled reaction, or if your puppy is older and unfamiliar with a noise or situation, you need to craft your approach to limit the intensity. If your pup looks like she might attack or run from a distraction, she’s clearly in a state of panic. Retreat from the situation immediately and figure out your puppy’s Red Zone (refer to the sidebar earlier in this chapter). Work on treat- and toy-based lessons, brace her, and gradually move closer to the distraction.

If a specific sound is unsettling to your puppy, tape-record it. Play it at gradually increasing volumes while your puppy is playing or eating. If she’s still startled by the noise, lower the volume and play it in a distant room.

Places

You’ll have to wait until your puppy is inoculated to go on field trips. However, when your vet gives you the green light, go, go, go! Away from her home turf, surrounded by the unknown, your puppy

will suddenly grow hyper with impulsive excitement, fearful, or defensive. Each reaction gives you the perfect opportunity to step in and direct her by using all the techniques. Even though these techniques initially take a commitment of time, you'll have the lifelong freedom to take your dog along with you wherever you go!

Regardless of your puppy's response, use the directions "Let's go," "Stay," and "Wait" as you navigate new places together. By doing so, your direction and posture says to your pup, "I'm the leader, follow me!"

In addition, bring a familiar bed or mat for your puppy to ride on in the car and to sit on when you'll expect her to be still. If you're going to an outdoor restaurant, her veterinarian, or school, bring her mat along and direct her to it. Her mat will act like a security blanket, making her feel relieved, happy, and safe.

Quieting an excitable response

Freaking out with excitement is a common response to a new place for some puppies. Fit this type of pup with a head collar and brace her frequently. If she's motivated by food, use it to focus her attention. Stay very calm and be the example you want her to follow. Brace her securely before people approach you.

REMEMBER

You'll have to work hard to teach this type of pup not to jump. If she rolls onto her belly during a greeting, say "Belly up" to encourage that response.

Correcting a fearful reaction

A fearful puppy needs a guardian and protector to step up and direct her: Here's your curtain call! Avoid the temptation to bend and soothe your puppy. Instead, use a head collar to guide her — a neck

collar can intensify fears because it may feel as if it's choking her. Brace her when she's most distressed and stave off admirers until she's more sure-footed. When it's time for introductions, bring yummy treats and be generous. Point training is another effective technique that helps build confidence.

Chilling out a defensive reaction

This defensive puppy takes life a little too seriously. Socializing her will be necessary to calm her intensity. Put a head collar on her and sit on the outskirts of a given activity or social setting. Teach your puppy the term "Back" to mean "Stay behind me because I'm in charge." Repeat "Stay" when necessary, and remind her to "Follow." Over time, your pup's resolve will melt. Make a commitment now to socialize the paw off this puppy. However, remember that it may take many outings to mellow her caution to where she'll become more pleasant to have around.

Chapter 13

Tools of the Trade

In This Chapter

- Understanding your yarn options
- Choosing knitting needles
  - Selecting the right gadgets for even better results

Truth be told, you can spend quite a few hours happily knitting away with nothing more than some spare yarn and an old pair of knitting needles. If you take to knitting, however, your satisfaction with these basic supplies will soon morph into a desire to experiment with the array of beautiful yarns and designer needles that are available.

With so many choices in stores and online, choosing the yarns and needles that are right for you — or the project you have in mind — can be a bit daunting. This chapter's here to help. It gives you the lowdown on different kinds of yarns and needles and explains how to pick the right tools for your projects.

Yarn: The (Quick) Consumer's Guide

A nice yarn shop is a knitter's paradise. Heck, even the yarn section of a discount or craft store can be a little slice of heaven. Why? Because of all the traditional and specialty yarns that are available. With such an abundance of choices, how do you decide what yarn to buy? Knowing a little bit about the different types of yarn and their general characteristics helps. So first things first.

Yarn is made from short fibers that come from animals or plants or are synthetic. The fibers are combed, or *carded*, to align them into a

soft untwisted rope (called *roving*). Then they're spun (twisted) into a strand or ply of yarn. This single ply is usually combined with other plies to form the final yarn.

The following sections explain the two main factors — fiber and weight — that account for the wide variety of yarns available. Whether you prefer your yarn plain or fancy, some knowledge of yarn basics can ensure that what looks great on the shelf will look great in your finished project, too.

Fiber fundamentals

All yarn is made from natural or synthetic fibers. Different fibers have different qualities — some good, some not so good. Often, to offset an undesirable characteristic, yarn manufacturers combine different fibers. (A *blend* is a yarn made from fibers of different origins — for example, wool/cotton, wool/silk, alpaca/cotton.) More than anything else, the combination of fibers in your yarn determines its ultimate look, feel, and wearable comfort.

Yarn consists of one or more strands called *plies*. Plied yarns are made from two, three, or four plies of yarn twisted together. Multi-plied and firmly twisted yarns are usually strong, smooth, and even. Lightly twisted plied and single-ply yarns are closer to their roving (unspun) state and, though sturdy enough when knitted up, can pull apart into strands if they're over-handled. They also can be slightly uneven, have more loft and softness, and be warmer than their twisted sisters.

REMEMBER

A fabric's *hand* is how it feels to the touch. Just as pieces of woven fabric from silk or wool differ in *drape* (how it falls) and softness, so do knits from different fibers. But fiber isn't all

that accounts for drape and softness. The size of the needle you use with a given yarn affects the feel of your knitted piece. The larger the needle and looser the stitch, the softer and drapier the fabric. The smaller the needle and tighter the stitch, the stiffer the fabric.

Wool and other fleece yarns

Wool (made from the fleece of sheep) is the queen of yarns, and it endures and remains a popular choice for knitters for a number of excellent reasons.

Wool is a good insulator — warm in winter, cool in summer. It can absorb lots of moisture without feeling wet, and it absorbs dye beautifully. It's resilient — the fibers can stretch and bend repeatedly but always return to their original shape. It's soft, relatively lightweight, and beautiful to look at. And, key to beginning knitters, wool is easy to knit with because it has just enough give. It also can be pulled out and reknit easily, a bonus when you're just learning the basic stitches.

Although all wool yarns are wonderful to work with, they vary tremendously depending on the breed of sheep or combination of breeds they come from, how they're spun, whether they're plied or single stranded, and whether they're treated for washability or not. Following are some of your wool yarn options:

- **Lamb's wool:** This wool comes from a young lamb's first shearing. It's softer and finer than wool from an older sheep's fleece.

- **Merino wool:** Merino wool is considered the finest of the fine breeds. Long, lustrous fibers make a soft and exceptionally lovely knitted fabric.

- **Pure new wool/virgin wool:** *Pure new* and *virgin* refer to wool that's made directly from animal fleece and not recycled from existing wool garments.

- **Shetland wool:** Real Shetland wool is a traditional 2-ply heathery yarn that's made from the small and hardy native sheep of Scotland's Shetland Islands and used in traditional Fair Isle sweaters. It's usually available in sport or fingering weight (see "A weighty matter" later in the chapter for an explanation of weights). This wool originally came in sheep's colors, including all shades of charcoal and deep brown to white. Shetland wool is now also available in an extraordinary range of beautiful dyed colors.

- **Icelandic wool:** This rustic, soft, single-ply, medium-weight to heavy-weight yarn was traditionally available only in natural sheep's colors (black, charcoal, light gray, and white). Today, it's also available dyed in bright jewel and heathered colors as well as in a lighter weight appropriate for thinner, "indoor" sweaters.

- **Washable or "superwash" wool:** This wool is treated chemically or electronically to destroy the outer fuzzy layer of fibers that would otherwise *felt* or bond with each other and shrink in the washing machine.

Sheep aren't the only animals to provide fibers for yarns. Fuzzy mohair and luxurious cashmere come from Angora and Kashmir goats, respectively. Warm, soft alpaca comes from members of the llama family; alpacas are small, South American cousins of the camel. The belly of the musk-ox provides the lush and exceptionally warm and light qiviut. Lighter than air and fuzziest of all, angora comes from the hair of Angora rabbits.

Silk, cotton, linen, and rayon

Silk, cotton, linen, and rayon yarns are the slippery yarns. Unlike rough yarns from the hairy fibers of animals, their smooth and often shiny surfaces cause them to unravel quickly if you drop a stitch. These yarns are inelastic and may stretch lengthwise over time. Often, they’re blended with other fibers (natural and synthetic) to counteract their disadvantages. But silk and cotton, even in their pure state, are so lovely to look at and comfortable to wear that they’re well worth knitting.

Synthetic yarns

Originally, synthetics (nylon, acrylic, and polyester) were made to mimic the look and feel of natural materials. Just as wool yarn is spun from short lengths of carded fibers from a sheep’s fleece, synthetic yarns begin as a long filament made from artificial, usually petroleum-based ingredients cut into short lengths and processed to look like wool yarn.

Knitters give mixed reviews to 100-percent synthetic yarns.

- **On the plus side:** All-synthetic yarns are inexpensive and hold up well in the washing machine. For people who are allergic to wool, synthetics make for a look-alike substitute (at least from a distance).

- **On the downside:** All-synthetic yarns don’t have the wonderful insulating and moisture-absorbing qualities of natural yarns and therefore can be uncomfortable to wear. For the same reason, they can make your hands clammy when you’re knitting. They pill more readily than wool or other fibers, and once exposed to heat (a hot iron is deadly), they lose all resilience and become flat.

These complaints and synthetic yarns’ dubious reputation have encouraged manufacturers to come up with new and better

applications for synthetics. Perhaps the best use for synthetic yarns is in combination with other fibers. Manufacturers now engineer blended yarns for certain qualities. For example, nylon is extremely strong and light. Nylon adds durability when blended in small amounts with more fragile fibers such as mohair. A little nylon blended with wool makes a superb sock yarn. A little acrylic in cotton makes the yarn lighter and promotes *memory* so that the knitted fabric doesn't stretch out of shape.

Straddling the border between natural and synthetic are soy, bamboo, corn, and other unusual yarns made using plant-based materials. Spun into microfilaments that are extruded using a process similar to that employed for acrylic and other synthetic yarns, these fibers have become increasingly popular in the past few years, particularly in yarn blends such as soy/wool, bamboo/silk, and even tree-, corn-, and seaweed-derived fibers.

Novelty yarns

Novelty yarns are easy to recognize because their appearance is so different from traditional yarns. Their jewel colors and whimsical textures can be hard to resist. Eyelash yarns, for example, feature tiny spikes of fiber that stick up, resembling eyelashes. Following are some of the more common novelty, or specialty, yarns you'll come across:

- **Ribbon:** This is usually a knitted ribbon in rayon or a rayon blend with wonderful drape.

- **Boucle:** This highly bumpy, textured yarn is comprised of loops.

- **Chenille:** Although tricky to knit with, the attractive appearance and velvety texture of this yarn make your perseverance worthwhile. It's usually available in rayon (for sheen) or cotton.

- **Thick-thin:** Often handspun, these yarns alternate between very thick and thin sections, which lends a charmingly bumpy look to knitted fabric.

- **Railroad ribbon:** This ribbon-style yarn has tiny "tracks" of fiber strung between two parallel strands of thread.

- **Faux fur:** Fluffy fiber strands on a strong base thread of nylon resemble faux fur when knitted. It's available in many different colors.

- **"Traditional" novelty yarns:** Long before shiny synthetic eyelash and faux fur yarns became popular, knitters had other types of yarn at their disposal to create special looks in their knitted items. Tweeds, heathered, marled, and handpainted yarns all create more subtle effects than modern novelty yarns do and can add lovely variety to your knitting basket.

- **Tweed:** Usually wool, this yarn has a background color flecked with bits of fiber in different colors.

- **Heather:** This yarn has been blended from a number of different-colored or dyed fleeces, and then spun. Heather yarns are muted in color; think of them as the yarn equivalent of watercolors.

- **Marled (ragg) yarn:** This is a plied yarn in which the plies are different colors.

- **Variegated yarn:** This yarn is dyed in several different colors or shades of a single color. Hand-dyed yarn (often called *handpainted*) is very popular and knits up in a series of random color repeats that would be difficult to imitate using even a large number of different-colored yarns.

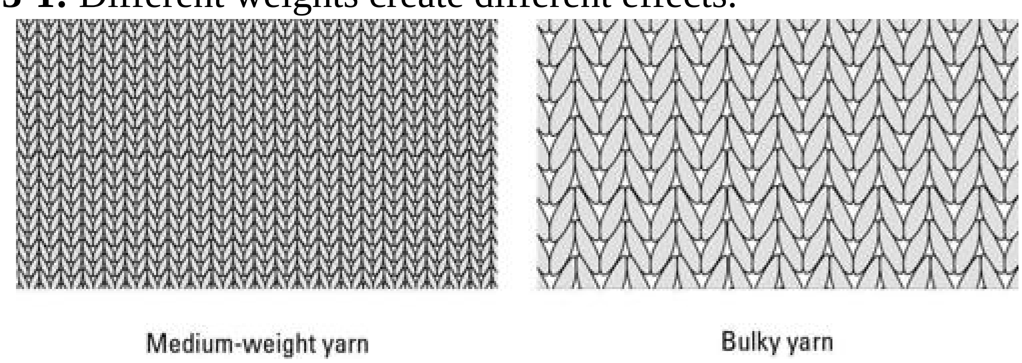
Some novelty yarns can be tricky to work with. Others — like those with no give, complex textures, or threadlike strands that are easy to lose when you knit from one needle to the other — can be downright difficult. If you're dying to work with a novelty yarn, start with a variegated dyed or painted single-ply yarn. These give lots of color variation and interest, but the strand of yarn is itself easy to see. Identifying individual stitches in highly textured yarns is difficult, if not impossible, making it hard to fix mistakes or rip out stitches.

A weighty matter

Yarns come in different *weights*, or thicknesses. The weight of your yarn (among other things) has a huge impact on the look of your final product and certainly the amount of time it takes to knit it up.

The weight of a yarn determines how many stitches it takes to knit 1 inch. A medium-weight yarn that knits up 5 stitches and 7 rows to the inch takes 35 stitches to make a square inch of knitted fabric. A bulky yarn at 3 stitches and 5 rows to the inch needs 15 stitches to make a square inch. You can see the difference in Figure 13-1.

Figure 13-1: Different weights create different effects.



Although there are no official categories for yarn weights, many knitting books and yarn manufacturers use common terms to indicate a yarn's thickness and the size needle the yarn is usually worked on. Table 13-1 lists these categories for you.

The thickness of a given yarn is determined by the individual thickness of the plies, *not* by the number of plies. If the plies are thin, a 4-ply yarn can be finer than a heavy single-ply yarn.

Table 13-1 Common Yarn Weights

Yarn Weight	*Symbol*	*US Needle Size*	*Stitches Per Inch*	*Common Uses*
Lace	0 LACE	000–1	8–10	Lace knitting
Super fine, fingering, or baby-weight	1 SUPER FINE	1–3	7–8	Light layettes, socks
Fine or sport-weight	2 FINE	3–6	5–6	Light sweaters, baby things, accessories
Light worsted or DK (double-knitting)	3 LIGHT	5–7	5–5½	Sweaters and other garments, light-weight scarves
Medium- or worsted-weight, afghan, Aran	4 MEDIUM	7–9	4–5	Sweaters, blankets, outdoor wear (hats, scarves, mittens, and so on)

Yarn Weight	*Symbol*	*US Needle Size*	*Stitches Per Inch*	*Common Uses*
Bulky or chunky	5 BULKY	10–11	3–3½	Rugs, jackets, blankets
Super Bulky	6 SUPER BULKY	13–15	2–2½	Heavy blankets and rugs, although a trend towards using this yarn weight for sweaters has been underway for some time now

Looking at yarn packaging

Yarn is packaged (sometimes called *put up*) in different ways — balls, skeins (rhymes with “canes”), and hanks. Each comes wrapped with a label that you should read carefully. It gives you useful information and lets you know whether the yarn is a good candidate for the project you have in mind. If the yarn begs to be purchased before you know what you want to make with it, the information on the label will let you know what kind of project best suits it.

Label talk

A yarn label has tons of vital information (Figure 13-2 shows a typical label). Pay particular attention to

- **Gauge (how many stitches and rows per inch) and suggested needle size:** This information gives you an idea of what the final knitted fabric will look like. A size US 11 (7 1⁄2 mm) needle and a gauge of low numbers (3 stitches and 5 rows per 1 inch) will yield a heavy, chunky fabric. A size US 5 (3 3⁄4 mm) needle and a gauge of 5 stitches and 7 rows per 1 inch will yield a finer, more traditional fabric.

- **Fiber content:** This lets you know whether the yarn is wool, cotton, acrylic, a blend, or something else. If you intend to make a

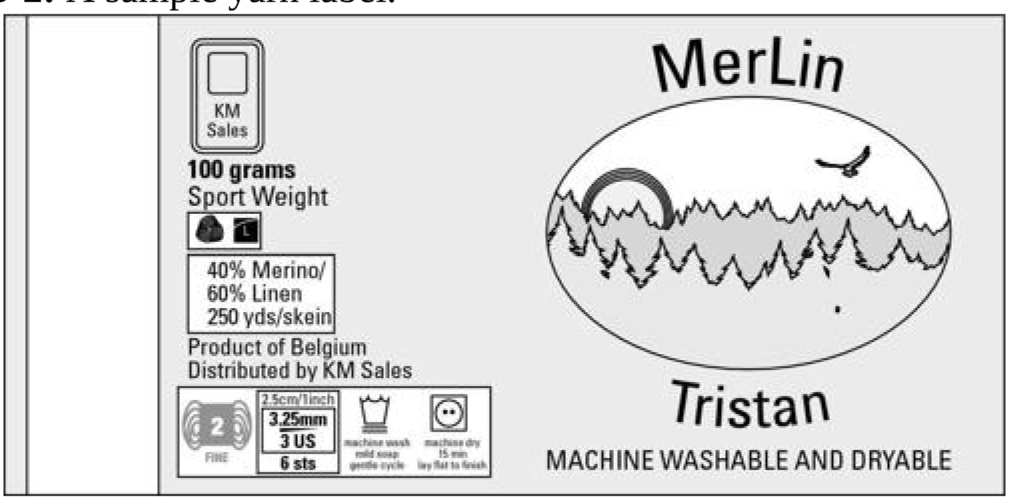
washable garment, check to see whether the yarn is machine- or hand-washable or strictly a dry-clean fiber.

- **Dye lot number and/or color number:** This information indicates what batch of dye this yarn came from. When you buy multiple skeins of yarn, compare these numbers to ensure that they're the same (that is, that all your yarn comes from the same dye batch). Even if you can't detect a difference in color between two balls of different dye lots, chances are the difference will become apparent when you knit them up one after the other.

TIP

To avoid unwanted color variations, buy enough yarn from the same dye lot at one time to complete your project. If you have to buy more later, you may not be able to find yarn from the right dye lot.

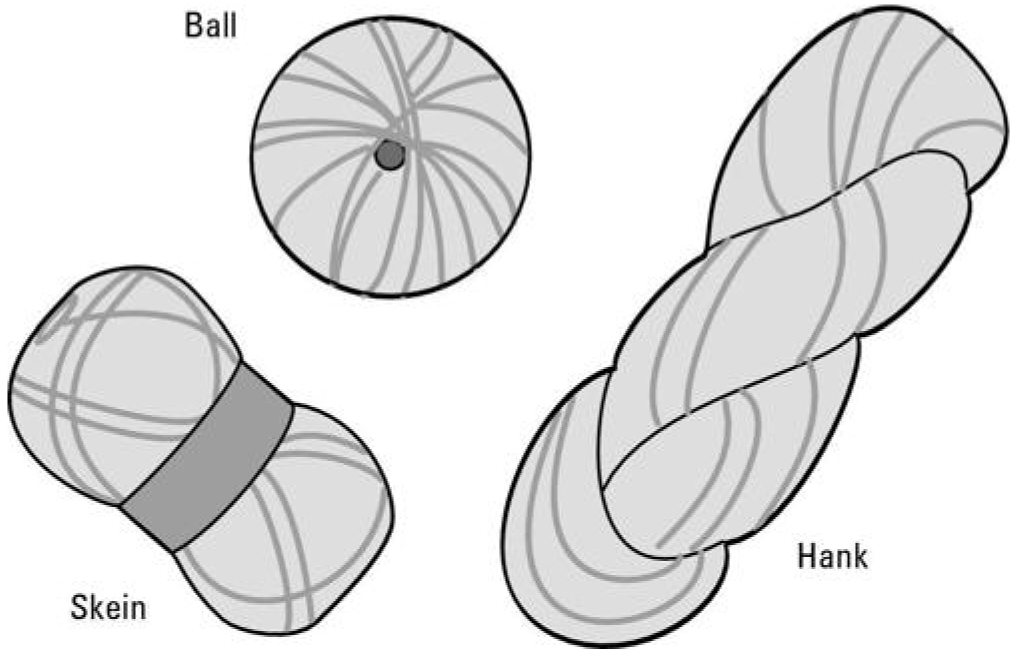
Figure 13-2: A sample yarn label.



Ball, skein, or hank?

Yarn is packaged in different forms: balls, skeins, and hanks, as shown in Figure 13-3. Balls and skeins come ready to knit. Once you find the end, you can cast on and go. Hanks need to be wound into a ball before you can use them. If you try to knit with the yarn in hank form, you'll quickly end up with a tangled mess.

Figure 13-3: Yarn comes in balls, skeins, and hanks.



To wind a hank, follow these steps:

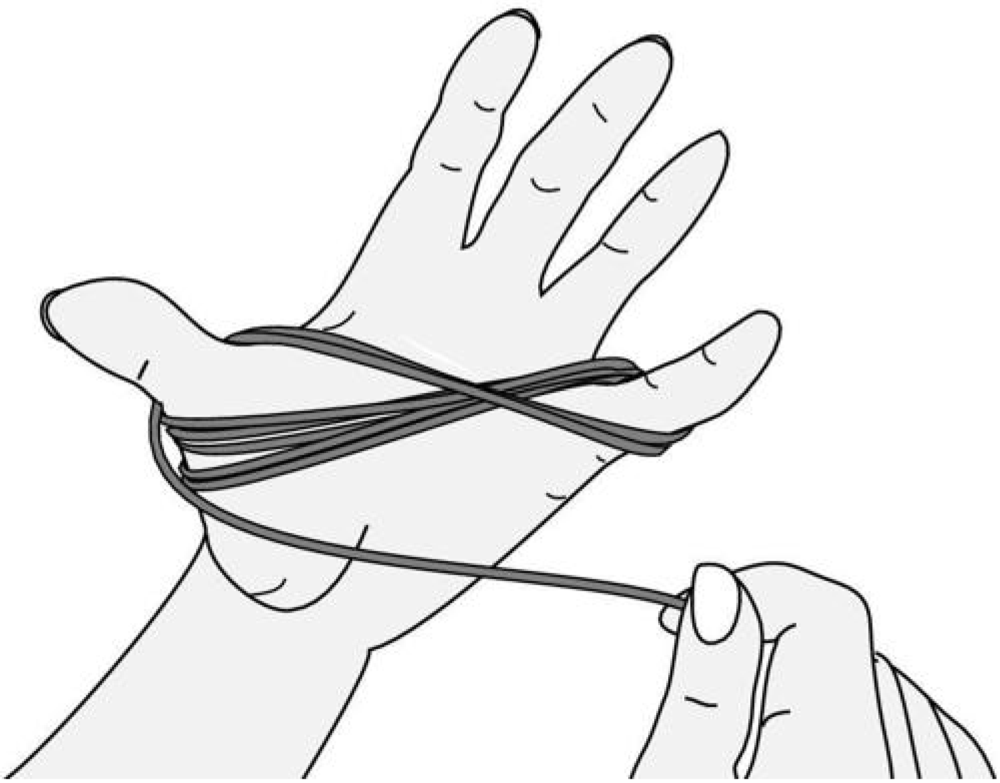
1. Carefully unfold the hank (it's formed into a large circle) and drape it over a chair back, a friend's outstretched arms, or your bent knees if you're sitting.

2. Locate the ends of the yarn, and if they're tied, cut or unknot them.

3. With either end, begin by making a butterfly (see Figure 13-4).

Wrap the yarn in a figure eight around the thumb and little finger of your hand. Make about 20 passes if you're winding a medium-weight yarn; make more passes for a finer yarn, or less for a thick yarn.

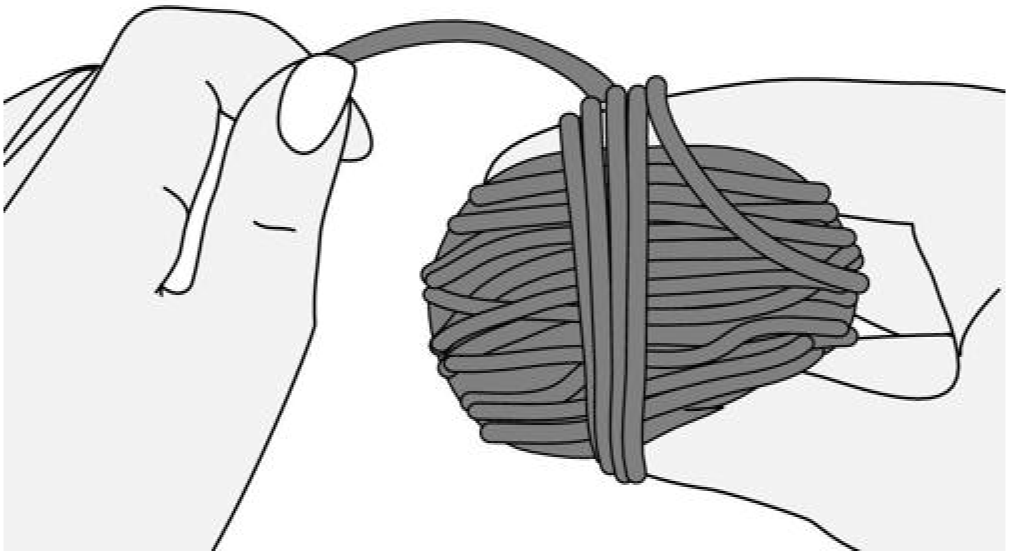
Figure 13-4: Making a butterfly.



4. Take the "wings" off your finger and thumb and fold the butterfly in half, holding it between thumb and fingers.

5. Continue wrapping yarn *loosely* around the folded butterfly (and your fingers), as shown in Figure 13-5.

Figure 13-5: Wrapping the yarn loosely around thumb and fingers.



6. When the package gets bulky, slip it off your fingers, turn it, and continue to wrap the yarn into a ball.

Neatness isn't important. *Looseness* is. Always wrap the yarn around as many fingers as you can, slipping them out when you change position. The space they take up will ensure that the yarn isn't stretched as it waits to be knitted. If you knit with stretched yarn, guess what happens to your knitted piece when the yarn springs back to size?

Your local yarn store may offer a winding service to convert hanks of yarn to center-pull balls using a yarn (or ball) winder and a swift — two pieces of equipment that allow you to make an easy-to-use "cake" of yarn that sits flat as you knit it. If you find yourself with many hanks to wind, you can even buy your own winder and swift!

TIP

If at all possible, you want to start knitting with the yarn end that comes from the *inside* of the skein or ball. This way the skein or ball will remain in place as you knit and not roll around the floor attracting the attention of a cat (or other pet) on attack. If you're lucky, the inside end will already be pulled to the outside — ready to go. If not, you have to reach in and pull out a small hunk of yarn in order to find this end and then rewrap the extra — not ideal, but better than trying to retrieve the ball after it has rolled under the couch (for the third time).

Choosing yarn for a project

Yarns, garment shapes, and stitch patterns must work together for your project to be successful. With so many yarn choices available, how do you choose? If you plan to knit a scarf or a blanket — something for which sizing doesn't need to be precise — pick any yarn you take a fancy to and let its characteristics dictate the outcome of your project. If you're making a sweater (or anything else for which sizing is important) from a pattern, purchase the yarn the pattern specifies or one with a similar gauge to be a suitable substitute.

Matching the yarn to the stitch

The yarn you choose can either accentuate the effect you're trying to create or camouflage it. As a general rule, the wilder the yarn, the simpler the sweater shape and pattern stitch should be. The plainer the yarn, the more texture and shaping details will show up. Here are some guidelines:

- **Smooth-plied yarn in a solid color:** Use these yarns for cables and more complex stitch patterns. They give your stitches a crisp

look, showcasing your effort. Cables and pattern stitches worked in soft single plies have a slightly softer appearance than when worked in highly twisted yarns. In general, plied and twisted yarns are sophisticated and classic. Single plies are rustic and relaxed. Smooth-plied yarns in contrasting colors are also good for Fair Isle and intarsia patterns because they give you clear and readable patterns.

- **Variegated and novelty yarns:** Don’t knock yourself out with tricky stitch work if you’re using variegated or highly textured yarns. The stitches won’t show up, and all your stitch-making effort will be for naught. Simple stitches, such as stockinette and garter, are best with these yarns.

- **For cotton, silk, soy, bamboo, and other inelastic yarns:** Look for patterns that don’t depend on ribbing for fit. Find patterns that hang straight to highlight the drape of these yarns.

If you shop in a specialty yarn store, chances are that the people who work there have experience with their yarns and with knitting in general. Feel free to ask questions about the yarn you’re considering for your project. Here are some good ones to keep in mind:

- Does it pill?

- Is it colorfast?

- Will it stretch?

- Is it easy to knit with?

- Does it work with the pattern I've chosen?

- What size needle will it work best with?

Remember that your local yarn store (LYS, in online parlance) is an excellent resource for other knitting help, too. Sales associates can help you avoid many of the common pitfalls beginning knitters make in choosing yarn for projects.

It isn't easy to predict what yarn in a ball will look like when it's knitted up. This is especially true of novelty yarns. Check to see whether the yarns you're interested in have been knitted into a sample. Many yarn shops knit up sample swatches or entire sweaters in the yarns they carry so that you can see what they look like worked up.

Substituting one yarn for another

Substituting one yarn for another can be tricky. It's not enough to pick a yarn that looks the same or that you like. You have to think of other things as well, including

- **Yardage:** Be sure to pay attention to actual yardage listed on the label, not just number of grams or ounces. A 50-gram, 1.75-ounce ball of yarn that's 148 yards isn't the same amount as a 50-gram, 1.75-ounce ball of yarn that's 126 yards.

- **Weight:** If you're substituting yarn, be sure the weight is the same. If the pattern you've chosen expects you to get 4 stitches and 6 rows to the inch and you substitute a yarn that gives you a different

gauge, your sweater will turn out a different size than the one given in the pattern. (See the earlier section "A weighty matter" for general information on yarn weight and gauge.)

- **Fiber:** Yarns of different fibers, even if they have the same gauge, will have different characteristics. Be sure you know the characteristics of the yarn and are comfortable with the way these differences will affect the finished piece. (The earlier section, "Fiber fundamentals," covers different kinds of yarn fibers and their characteristics.)

If you don't want to use or can't find the yarn specified on a pattern, the safest option — at least until you're experienced enough to take into account all the factors that effect gauge, drape, and so on — is to talk to a sales associate in a specialty yarn shop. Chances are that anyone working in your local yarn shop is a knitter and can give you good advice based on experience. In a chain store, that may or may not be the case.

Just because two yarns have the same gauge doesn't mean that they can substitute for each other successfully in a given pattern. If they have different characteristics — texture, drape, fiber, and color — the final garment will look and feel different from the one pictured on your pattern.

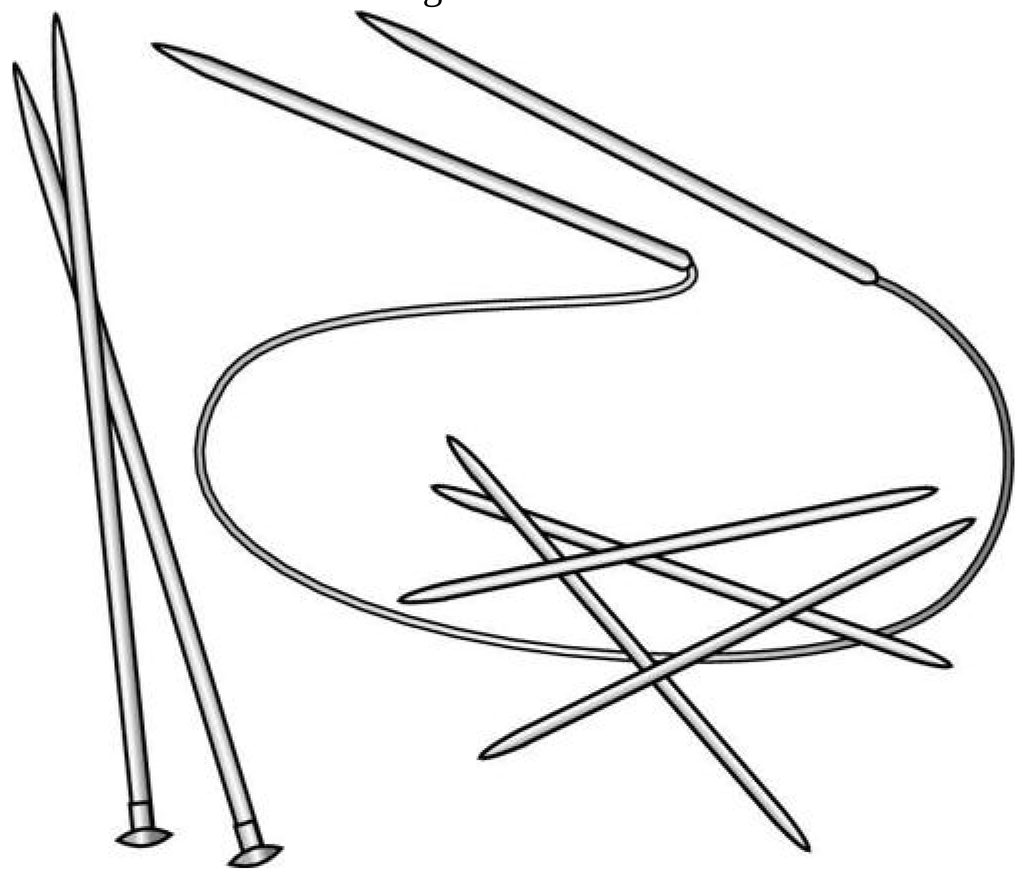
Knitting Needles

Knitting needles come in a stunning assortment of materials, styles, and sizes to mesh with your knitting style, the particular project you're working on, your aesthetics, and your budget.

Exploring needles

You can choose from three kinds of knitting needles: straight, circular, and double-pointed (see Figure 13-6).

Figure 13-6: Three kinds of knitting needles.

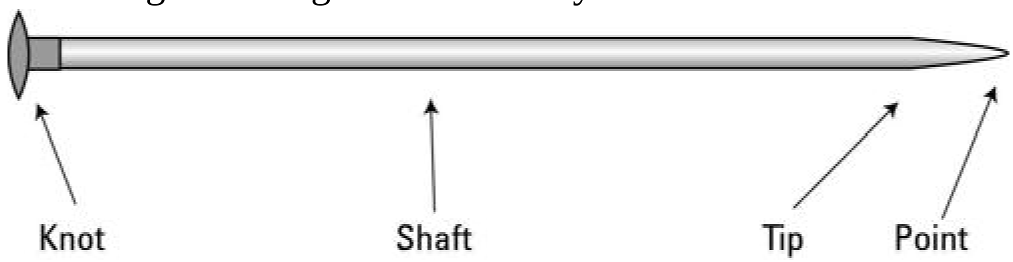


Telling it straight

Straight needles are generally used for *flat knitting* — knitting on the right side, and then turning and knitting on the wrong side. Straight needles come in many standard lengths ranging from 7-inch "scarf needles" to those that are 10, 13, and 14 inches. The larger your project, the longer the needle you'll need. (You also can knit flat using

a circular needle for wide projects; see the next section for details about circular needles.) Figure 13-7 shows the various parts of straight needles.

Figure 13-7: Straight knitting needle anatomy.



Going in circles

A circular needle is simply a pair of straight knitting needle tips joined by a flexible cable. You can use a circular needle to *knit in the round* — knitting in a continuous, spiral-like fashion without turning your work. This technique creates a seamless tube large enough for a sweater body or small enough for a neckband. You also can use a circular needle as you would straight needles, to work back and forth. This approach can be particularly handy for lengthwise-knit scarves, blankets, and other very wide pieces.

Circular needles are available in many different lengths, most frequently 16, 24, 29, and 36 inches, although they're also available in sizes as long as 60 inches! Some knitters find that double-pointed needles, described in the next section, are more comfortable to work with than circular needles for smaller circumferences.

When you buy a circular needle, check to make sure the spot where the needle tip meets the cable (called the *join*) is smooth to prevent stitches from snagging. Several manufacturers now make circular needles with interchangeable needle tips and

various cable lengths. These are useful for a wide variety of projects and make it very easy to swap needles when you’re attempting to find the right gauge with your chosen yarn.

The needle size appears on the package (which you can use as a storage case), but it doesn’t always appear on the needle itself, which can be a bit of a pain. Our recommendation: Invest in a small metal or plastic needle gauge with graduated holes to help you determine the size of your needle.

Double-pointed needles

Double-pointed needles (abbreviated dpns) have a point at each end and are sold in sets of four or five needles. They work the same way as a circular needle — in rounds. You use them to make small tubes when there are too few stitches to stretch around the circumference of a circular needle — for such things as sleeve cuffs, tops of hats, socks, mittens, and so on. They come in 7- and 10-inch lengths and recently have shown up in 5-inch lengths — a great boon to those who enjoy making socks and mittens.

Sizing them up

A needle’s size is determined by its diameter. The smaller the size, the narrower the needle and the smaller the stitch it makes. Figure 13-8 shows needle sizes and their U.S. and metric equivalents.

The perfect match

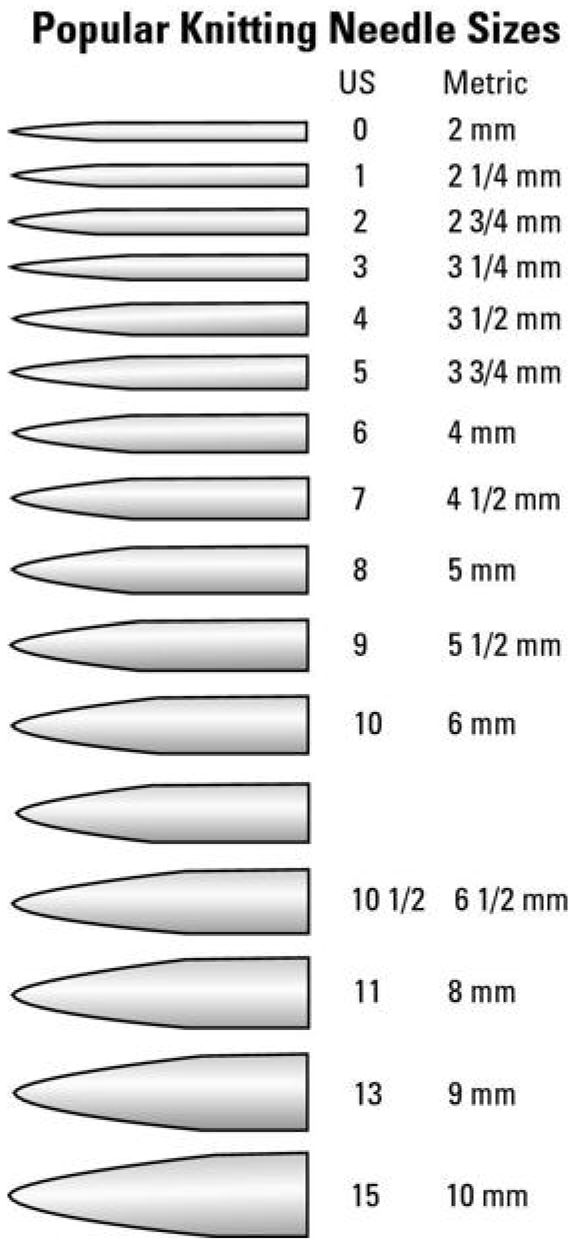
Yarn labels *suggest* appropriate needle sizes, but the best needle size for your project is dictated by your yarn, your gauge, and/or the *hand* (the way the knitted fabric feels in your hand) you want

your final project to have. In general, medium- or worsted-weight yarn is knit on needles anywhere from size US 6 (4 mm) to size US 9 (5 1⁄2 mm) depending on how tightly you knit and how you want the final fabric to look and feel.

After knitting a sample with the suggested needle size, you may feel that the fabric is more open than you'd like (needle too large) or too stiff (needle too small). In that case, try another needle size. Keep in mind that if you're making a garment or project and you want to achieve the finished measurements given in the pattern, you need to meet the gauge and live with the "hand" of the sample. If you're making a scarf or project where getting the exact number of stitches per inch isn't important, you can experiment to your heart's content with different needle sizes until you produce a fabric you like.

End Sidebar

Figure 13-8: Chart of needle sizes.



The stuff they’re made of

First mass-produced in steel, knitting needles have been made in ivory, tortoiseshell, silver, whale bone, and more. Today you can find them made in ebony and rosewood, sherbet-colored pearly plastic, Teflon-coated aluminum, and 14-carat gold-plated (we kid you not). And that’s only the beginning. Whatever your needles are made of, the material will contribute more or less to your knitting comfort,

speed, and the quality of your stitches. Here are some recommendations:

- **If you’re new to knitting, working on double-pointed needles, or executing color patterns, wood (bamboo, walnut, and so on) and plastic are good choices.** Wood and some plastics have a very slight grip, giving you more control over your work and discouraging dropped stitches.

- **If you’re knitting in stockinette or a straightforward stitch pattern, a slippery needle makes sense.** The fastest ones are nickle-plated brass and call themselves Turbo. Use these and watch your stitches fly by before your eyes. (Also watch for more easily dropped stitches.)

- **If you aren’t sure what needle sizes you’ll need in the future, try a circular knitting needle set with interchangeable tips.** Even though the needle is designed for circular knitting, you can also use it to knit back and forth. Some sets feature plastic needle tips, some metal. These sets allow you to combine different-sized needle tips with different connector cords to make a very large range of needle sizes on the fly.

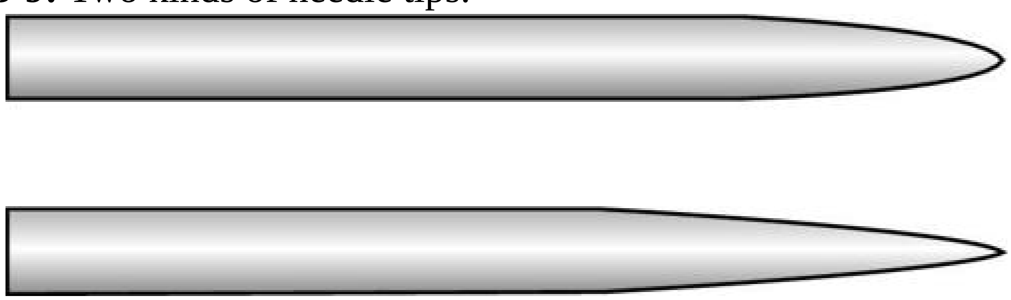
An interchangeable circular needle is especially handy when you’re unsure which needle size to use for a given yarn. If the current size isn’t giving you the right gauge, simply switch the tip up or down one size instead of starting over on another needle.

Although all needles look pretty much alike, there is a difference in the feel of various kinds of needles and in their interaction with

your knitting style and the yarn you're using. If you find that some feature of their construction or material is annoying you or interfering with the flow of your project, try a different kind of needle. Switching may make the difference between a knitting experience on cruise control or one that stops and starts and sputters along.

Needle tips can be long and tapered or rounder and blunter (see Figure 13-9). If you're working a project with a lot of stitch manipulation (as in lace or cables), or if you're a snug knitter (that is, your stitches are tight rather than loose), you'll have an easier time if you use a needle with a long tapered tip. If you're knitting with a loosely spun yarn and/or you're a relaxed knitter with looser stitches, you may prefer a blunter point.

Figure 13-9: Two kinds of needle tips.



Gizmos and Gadgets

Lots of knitting gadgets are on the market. Some make life a little easier, and others are out-and-out lifesavers. Some you have to buy, but you can improvise others from what you already have on hand.

The essentials

For the most part, knitting gadgets are small and portable. Keep the essentials in a little zippered bag, and you can carry them

anywhere your knitting goes.

Scissors or thread cutters

Small portable scissors are a must. In a pinch, you can break certain yarns with your hands, but others have to be cut with scissors. Collapsible scissors that fold up and don't leave any sharp points exposed are great. You can find them in most knitting stores. Other small scissors come with a little sheath that covers the tips so that you can carry them in your knitting bag without them poking through.

A *thread cutter* is a small, portable scissor substitute meant only for cutting yarn. It resembles a disc with notched edges and can even be worn as a necklace while you work so that it's always at hand.

TIP

If you're traveling by plane and want to carry on your knitting, be sure to check with the Transportation Security Administration (TSA; www.tsa.gov) airlines for restrictions. As of this writing, knitting and crochet needles are permitted in carry-on luggage, but scissor size is restricted.

Tape measure

A small retractable tape measure marked for inches and centimeters can go anywhere. Use it to measure your gauge swatch and to check your knitted pieces as you go along.

Tapestry needles

Tapestry needles, also called *yarn needles,* are simply large-eye needles with a blunt point that you use to sew knitted pieces together. When joining pieces of knitted fabric, you're working in the spaces around the stitches, not through the yarn strand. A blunt point ensures that you don't split the yarn.

Safety pins

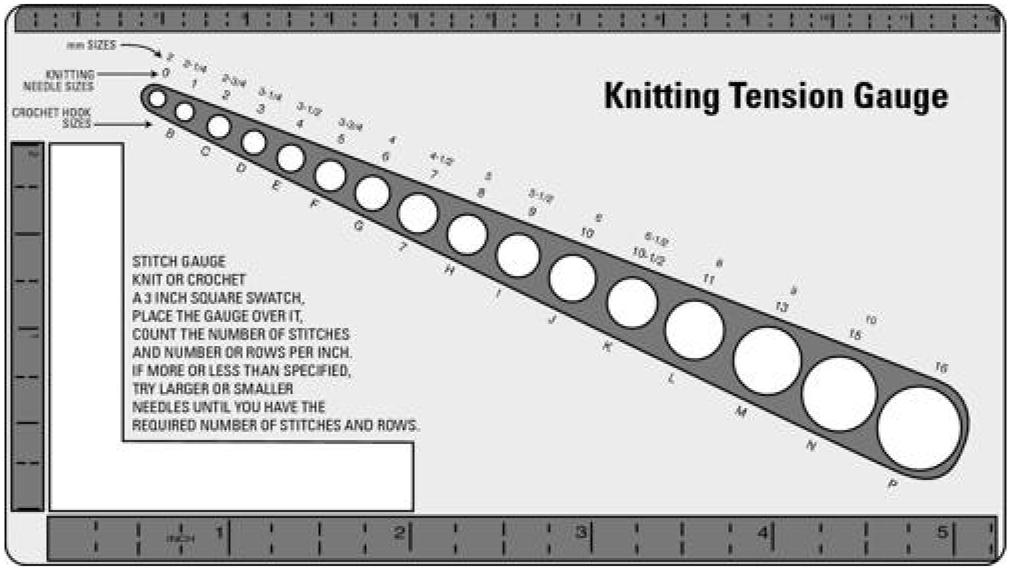
Safety pins are handy for a variety of tasks. Pinned to your piece at strategic points, they can help you keep track of when to increase or decrease or signal the right side of reversible fabric. They work well as miniature stitch holders for small groups of stitches and for securing dropped stitches. In knitting shops and specialty catalogs, you can find pins without coils in several sizes, which are less likely to catch on your yarn than regular safety pins.

Needle gauge and tension gauge

Needle gauges and tension gauges are indispensable. A *needle gauge* is a small rulerlike gadget with graduated holes in it for measuring the size of your knitting needles (and crochet hooks, but that's a subject for another book — *Crocheting For Dummies* by Susan Brittain and Karen Manthey, in fact). If you knit a lot on circular needles, which frequently aren't labeled for size, or if you're prone to finding a lost double-pointed needle under the sofa cushions, a needle gauge is essential for size identification. Buy one that shows both metric and U.S. sizes.

A *tension gauge* (also called a *stitch gauge*) often comes as part of a needle gauge. It's a flat piece of metal or plastic with a 2-inch L-shaped window for measuring stitches and rows. You lay the tension gauge over your knitting, lining up the window along a row of stitches horizontally and vertically, and count the rows and stitches exposed. The drawback to using this tool is that 2 inches isn't always a large enough measure for an accurate gauge count. You can see a typical combination needle and tension gauge in Figure 13-10.

Figure 13-10: A common needle and tension gauge.



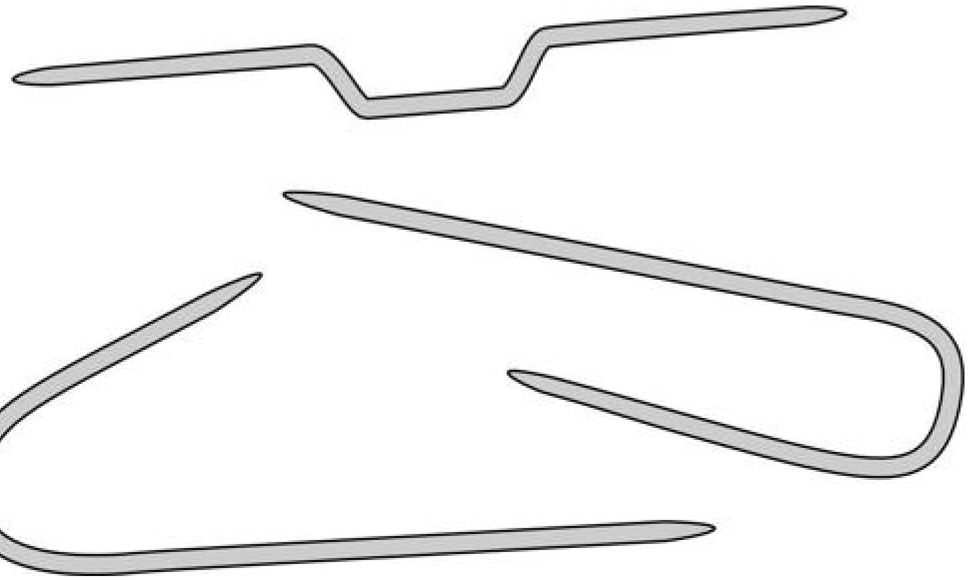
TIP

You can make a great tension gauge by cutting a very accurate 4-inch window in a piece of sturdy but thin cardboard. Lay this over your knitting and clearly count 4 inches worth of stitches and rows.

Cable needles

A *cable needle* is a short needle that's pointed at both ends, has a divot or curve toward the middle, and is used to hold stitches temporarily while you work on their neighbors. There are several different versions of the two main types: U-shaped and straight (see Figure 13-11). Try out a couple different styles to see which you like better.

Figure 13-11: Cable needles.



In a pinch, you can use a double-pointed needle or even a long nail or toothpick as a cable needle, but a tool especially designed for this task is best and a small price to pay for its convenience. Obviously, if you don't plan to knit cables, leave this item off your list.

Crochet hooks

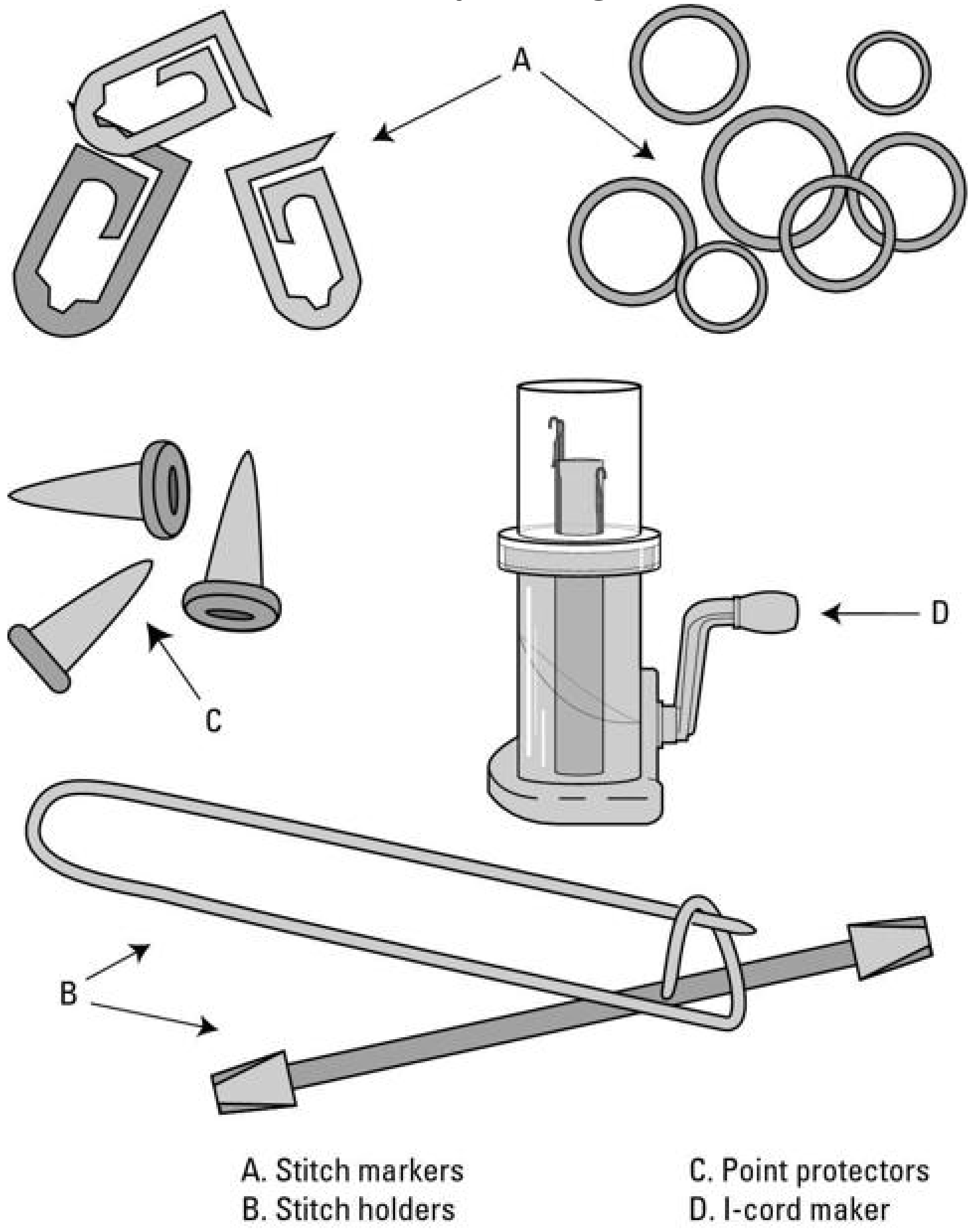
Even if you don't plan to crochet edgings on your knits, a crochet hook comes in very handy when picking up dropped stitches. They're sized by number and/or letter. A medium-size one, say 5 mm or so, is good for your supply bag or basket.

Not necessary but nice to have

You can get by without buying the gadgets in this section, but you may find some of them worth the small investment. For example, after years of using strands of yarn tied in a circle for yarn markers, we marvel at how much we prefer the little rubber rings and find

ourselves using those markers in ways we never thought of before. Figure 13-12 shows some of our favorite knitting gadgets.

Figure 13-12: Non-essential but handy knitting accessories.



Stitch markers

A *stitch marker* is a small ring that you slip onto your needle between stitches to alert you to places in your knitting that you need to pay attention to: the beginning of a round, the beginning and end of

a repeat, the spot to work an increase or a decrease. When you reach a marker, you slip it from the LH needle to the RH needle and carry on.

Several styles of markers are on the market. Some are wafer thin, and others are small plastic coils that open up and can be placed on the needle in the middle of a row. Some are made from rubber and won't come whizzing off the end of your needle when you get to them. (Of course, if you don't have any bona fide knitting markers, you can always use a contrasting yarn color tied in a loop or a safety pin.)

Stitch holders

Stitch holders resemble large safety pins but with a blunt point so as not to split the yarn and are used to secure stitches that you will work up or finish off later. They come in a variety of lengths, from 1 3⁄4 inches to 8 inches. If you don't have any stitch holders, you can always transfer the stitches to a spare circular or double-pointed needle (put point protectors at each end) or to a contrasting yarn threaded on a tapestry needle. Still, stitch holders are the best tools to hold a lot of stitches.

Point protectors

Point protectors are small, rubber, pointed caps that fit over the tips of your needles to protect them and prevent your stitches from sliding off when you put down your work. They come in different sizes to fit your needles.

Magnetic board and strips and magnetic line magnifier

If you plan to knit anything from a chart, a magnetic board with strips is a wonderful item to have. You put your chart on top of the magnetic board and lay the magnetized strip on the row of squares *above* the row you're working on. After you work the row shown on the chart, you move the strip up, exposing the next row to knit. A

magnetic line magnifier is a see-through ruler that works like the magnetic board and strips but also magnifies the line you're working on. You put the magnifier *on top of* the row you're working on.

Of course, you can use sticky notes for marking your row on a chart. The downside is that the notes often are shorter than the width of your chart and more vulnerable to cats skittering across the table or someone grabbing the note to use for something (seemingly) more important than keeping your place on the knitting chart. Another alternative is painter's tape, which has very low tack and won't stick to the pattern.

Pompom maker

After years of wimpy, lopsided pompoms, we bought pompom makers. What a difference they make! Now we can make solid and rainbow pompoms in three sizes. This small and inexpensive gadget is one of those simple but brilliant ideas (like a bucket) that turn a tedious job with questionable results into something quick with spectacular results. (It's so much fun to use that you may be tempted to add pompoms to everything.)

Tassel and fringe maker

Everything we say about the pompom maker also applies to the tassel and fringe maker. It's a small adjustable plastic frame that allows you to wrap any number of threads around it before cutting the wraps for fringe or tassels. No more hunting around for the book or piece of cardboard just the right size for wrapping.

Graph paper

Graph paper is very useful for diagramming patterns and charting designs and motifs. Figuring on 5 or 8 squares to the inch works fine for sweater plotting and texture patterns. If you plan to design your own color patterns or motifs, look in your local yarn shop for knitter's

graph paper, which has flattened-out squares (5 squares across and 7 squares up to the inch) to reflect the grid of knitted fabric — more rows per inch than stitches. You also can find knitter’s graph paper online.

I-cord maker

If you find yourself making lots of I-cords for bag handles or just for decoration, a hand-cranked I-cord maker will more than pay for itself in time saved. Available at many craft and yarn stores, these small machines make quick work of I-cord.

Notebook or folder

You’ll find many good reasons to keep a notebook or folder among your knitting supplies. It’s a good place to keep a knitting diary, recording your projects and saving labels from the yarn you’re using. (Never throw away the label that comes with your yarn. You may need it to match the color and/or dye lot numbers if you run out of yarn on a project.) You also can write down the needle size you ended up using and the gauge you got on a specific project. In addition, you can jot down ideas, technical questions to ask your knitting mentor, patterns you’d like to swatch, and so on.

Blocking Equipment

Blocking is the process of using steam or water to smooth out and gently uncurl and flatten your knitted pieces so that you can easily join them together. Blocking equipment makes the difference between a tiresome, awkward task and an easy, streamlined one. The basic blocking equipment includes the following:

- **Steam iron:** You probably already have a steam iron. The more steam the better.

- **Blocking board:** A blocking board is *not* your ironing board. It's a flat surface made from a material that you can stick a pin into. It should be large enough to hold at least one pinned-out sweater piece. Ideally, it should be marked with a 1-inch grid so that you can pin out your knitted piece to its proper dimensions without using your tape measure. If you have enough space, you can leave the blocking board up all the time for checking your project's measurements as you go along. Ready-made blocking boards or kits for making them are available. In a pinch, you can use your bed, but a real blocking board is better.

- **Blocking wires:** Blocking wires are long, slightly flexible stainless steel wires in various lengths. Threaded through the edges of your knitted piece, blocking wires allow you to pin the piece into shape so that the edges don't become scalloped at the pin sites. They're a wonderful invention and well worth the investment.

- **T-pins:** Large T-shaped straight pins help you pin out the edges of your project pieces. T-pins are easy to get a grip on, and because they don't have any plastic parts (like straight pins with colorful plastic heads), they won't melt under your iron while you're steaming your knitted piece.

Organizing Your Equipment

When you're new to knitting and have only one or two pairs of needles and a few balls of yarn, you can organize your equipment just by finding a place for it on your mantle, in a drawer, or in one of those pretty knitting baskets that sits beside your couch or chair. When you have a bouquet of straight needles, a tangle of circular needles, enough yarn to cover a city block, and lots of itty-bits jangling around the bottom of your "storage" space, you may decide that you need to

organize your equipment a little more deliberately. Here’s some advice:

- **Invest in a needle case.** Spare needles rattling around your knitting bag are prone to getting lost, bent, or even broken. A needle case is the answer. Fabric needle cases have narrow pockets for filing your needles, and you can roll them up and tie them for storage and travel. Cases also are available in more rigid wood or plastic. If you splurge on some especially lovely needles — such as rosewood or ebony — you may want to invest in a case just for them. (Wouldn’t you store your pearls in a jewelry box?)

- **Get a canvas wall holder, especially for your circular needles.** Of course, you can store your circular needles in the plastic container they come in, but this keeps them curled up. Before you can comfortably knit with them, you need to unkink them in hot water. A solution is to purchase a canvas wall holder with slots for each size. Stored this way, the circular needles rest in their slots with their point ends hanging down, unkinked and ready to knit. Interchangeable circular needle systems come in their own cases.

- **Store your extra yarn out of direct sunlight in a container that can breathe.** If you find yourself collecting more yarn than you can knit up in a given year (or more), store your precious skeins in a bin of some kind that allows air to circulate. If you want to put your yarn in a plastic bin, leave the lid askew or drill a hole or two in the sides so moisture and air can flow in and out. Many yarns fade in direct sunlight, so never store them where they’ll be exposed to daily sunshine.

Add a few mothballs to the container or bin. Some yarns are already mothproofed, but those that aren't are susceptible to moths, and it's a frustrating thing indeed to be knitting along and suddenly find that your yarn strand has ended while a full ball remains in the basket. If you're allergic to mothballs, several herbal equivalents are on the market. And if you do happen to find moths, don't panic: Put your yarn in plastic bags in the freezer to kill the moths and their eggs.

- **Get a tote bag especially for your knitting.** The bag should be big enough to stow your project and essential equipment, but not so big that your equipment gets lost in its depths. If your bag has pockets of various sizes, all the better. Kid-sized backpacks, canvas beach bags, and fashion fabric totes from yarn shops are all good choices.

- **Use a small, zippered bag for your essential small gadgets.** Look for a clear plastic one you can see through. You may find one in the cosmetics section of your local drugstore or department store.

Chapter 14

Marrying Wine with Food

In This Chapter

- Predictable reactions between wines and foods
- Guiding principles for matchmakers
- Classic combos that still work

Every now and then, we encounter a wine that stops us dead in our tracks. It's so sensational that we lose all interest in anything but that wine. We drink it with intent appreciation, trying to memorize the taste. We wouldn't dream of diluting its perfection with a mouthful of food.

But 999 times out of 1,000, we drink our wine with food. Wine is meant to go with food. And good food is meant to go with wine.

Good. We've settled that. Wine goes with food, and food goes with wine. Any questions?

Of course we're being facetious. There are thousands of wines in the world, and every one is different. And there are thousands of basic foods in the world, each different — not to mention the infinite combinations of foods in prepared dishes (what we really eat). In reality, food-with-wine is about as simple an issue as boy-meets-girl.

The Dynamics of Food and Wine

Every dish is dynamic — it's made up of several ingredients and flavors that interact to create a (more or less) delicious whole. Every wine is dynamic in exactly the same way. When food and wine combine in your mouth, the dynamics of each change; the result is completely individual to each dish-and-wine combination. (Dare we

also mention that we each use our individual palates to judge the success of each combination? No wonder there are no rules!)

When wine meets food, several things can happen:

- The food can exaggerate a characteristic of the wine. For example, if you eat walnuts (which are tannic) with a tannic red wine, such as a Bordeaux, the wine tastes so dry and astringent that most people would consider it undrinkable.

- The food can diminish a characteristic of the wine. Protein diminishes the impression of tannin, for example, and an overly-tannic red wine — unpleasant on its own — could be delightful with rare steak or roast beef.

- The flavor intensity of the food can obliterate the wine's flavor or vice versa. If you've ever drunk a big, rich red wine with a delicate filet of sole, you've had this experience firsthand.

- The wine can contribute new flavors to the dish. For example, a red Zinfandel that's gushing with berry fruit can bring its berry flavors to the dish, as if another ingredient had been added.

- The combination of wine and food can create an unwelcome third-party flavor that wasn't in either the wine or the food originally; we get a metallic flavor when we eat plain white-meat turkey with red Bordeaux.

- The food and wine can interact perfectly, creating a sensational taste experience that is greater than the food or the wine alone. (This scenario is what we hope will happen every time we eat and drink, but it's as rare as a show-stopping dish.)

Fortunately, what happens between food and wine is not haphazard. Certain elements of food react in predictable ways with

certain elements of wine, giving us a fighting chance at making successful matches. The major components of wine (alcohol, sweetness, acid, and tannin) relate to the basic tastes of food (sweetness, sourness, bitterness, and saltiness) the same way that the principle of balance in wine operates: Some of the elements exaggerate each other, and some of them compensate for each other.

Begin Sidebar

The fifth wheel

Common wisdom was that humans can perceive four basic tastes: sweet, sour, salty, and bitter. But people who study food have concluded that a fifth taste exists, and there may be many more than that. The fifth taste is called umami (pronounced *oo MAH me*), and it’s associated with a savory character in foods. Shellfish, oily fish, meats, and cheeses are some foods high in umami taste.

Umami-rich foods can increase the sensation of bitterness in wines served with them. To counteract this effect, try adding something salty (such as salt itself) or sour (such as vinegar) to your dish. Although this suggestion defies the adage that vinegar and wine don’t get along, the results are the proof of the pudding.

End Sidebar

REMEMBER

Here are some ways that food and wine interact, based on the components of the wine. Remember, each wine and each dish has more than one component, and the simple relationships we describe can be complicated by other elements in the wine or the food. Whether a wine is considered tannic, sweet, acidic, or high in alcohol depends on its dominant component.

Tannic wines

Tannic wines include most wines based on the Cabernet Sauvignon grape (including red Bordeaux), northern Rhône reds, Barolo and Barbaresco, and any wine — white or red — that has become tannic from aging in new oak barrels. These wines can

- Diminish the perception of sweetness in a food
- Taste softer and less tannic when served with protein-rich, fatty foods, such as steak or cheese
- Taste less bitter when paired with salty foods
- Taste astringent, or mouth-drying, when drunk with spicy-hot foods

Sweet wines

Some wines that often have some sweetness include most inexpensive California white wines, White Zinfandel, many Rieslings (unless they're labeled "dry" or "trocken"), and medium-dry Vouvray. Sweet wines also include dessert wines such as Port, sweetened Sherries, and late-harvest wines. These wines can

- Taste less sweet, but fruitier, when matched with salty foods
- Make salty foods more appealing
- Go well with sweet foods

Acidic wines

Acidic wines include most Italian white wines; Sancerre, Pouilly-Fumé, and Chablis; traditionally-made red wines from Rioja; most dry

Rieslings; and wines based on Sauvignon Blanc that are fully dry. These wines can

- Taste less acidic when served with salty foods
- Taste less acidic when served with slightly sweet foods
- Make foods taste slightly saltier
- Counterbalance oily or fatty heaviness in food

High-alcohol wines

High alcohol wines include many California wines, both white and red; southern Rhône whites and reds; Barolo and Barbaresco; fortified wines such as Port and Sherry; and most wines produced from grapes grown in warm climates. These wines can

- Overwhelm lightly flavored or delicate dishes
- Go well with slightly sweet foods

Birds of a Feather, or Opposites Attract?

Two principles can help in matching wine with food: the complementary principle and the contrast principle. The complementary principle involves choosing a wine that is similar in some way to the dish you plan to serve, while the contrast principle (not surprisingly) involves combining foods with wines that are dissimilar to them in some way.

The characteristics of a wine that can either resemble or contrast with the characteristics of a dish are

- **The wine's flavors:** Earthy, herbal, fruity, vegetal, and so on
- **The intensity of flavor in the wine:** Weak flavor intensity, moderately flavorful, or very flavorful
- **The wine's texture:** Crisp and firm, or soft and supple
- **The weight of the wine:** Light-bodied, medium-bodied, or full-bodied

Begin Sidebar

"A châque son gout" — personal taste rules

We once happened to discuss food pairings for red Bordeaux wine with the owner of one of the five first growths of Bordeaux. "I don't like Bordeaux with lamb," the distinguished gentleman proclaimed. We were confused; "But Bordeaux and lamb is a classic combination!" we said. "No, I don't agree," he answered, holding his ground. After a moment, he added, "Of course, I don't like lamb."

End Sidebar

You probably use the complementary principle often without realizing it: You choose a light-bodied wine to go with a light dish, a medium-bodied wine to go with a fuller dish, and a full-bodied wine to go with a heavy dish. Some other examples of the complementary principle in action are

- **Dishes with flavors that resemble those in the wine.** Think about the flavors in a dish the same way you think about the flavors in wine — as families of flavors. If a dish has mushrooms, it has an earthy flavor; if it has citrus or other elements of fruit, it has a fruity flavor (and so on). Then consider which wines would offer their own earthy flavor, fruity flavor, herbal flavor, spicy flavor, or whatever. The earthy flavors of white Burgundy complement risotto with mushrooms, for example, and an herbal Sancerre complements chicken breast with fresh herbs.

- **Foods with texture that's similar to that of the wine.** A California Chardonnay with a creamy, rich texture could match the rich, soft texture of lobster, for example.

- **Foods and wines whose intensity of flavor match.** A very flavorful Asian stir-fry or Tex-Mex dish would be at home with a very flavorful, rather than a subtle, wine.

The contrast principle seeks to find flavors or texture in a wine that aren't in a dish but that would enhance it. A dish of fish or chicken in a rich cream and butter sauce, for example, may be matched with a dry Vouvray, a white wine whose crispness (thanks to its uplifting, high acidity) would counterbalance the heaviness of the dish. A dish with earthy flavors such as portobello mushrooms and fresh fava beans (or potatoes and black truffles) may contrast nicely with the pure fruit flavor of an Alsace Riesling.

You also apply the contrast principle every time you decide to serve simple food, like unadorned lamb chops or hard cheese and bread, with a gloriously complex aged wine.

TIP

In order to apply either principle, of course, you have to have a good idea of what the food is going to taste like and what various wines taste like. That second part can be a real stumbling block for people who don't devote every ounce of their free energy to learning about wine. The solution is to ask your wine merchant. A retailer may not have the world's greatest knack in wine and food pairings (then again, he or she might), but at least he should know what his wines taste like.

The Wisdom of the Ages

No matter how much you value imagination and creativity, there's no sense reinventing the wheel. In wine-and-food terms, it pays to know the classic pairings because they work, and they're a sure thing.

Here are some famous and reliable combinations:

- Oysters and traditional, unoaked Chablis
- Lamb and red Bordeaux (we like Chianti with lamb, too)
- Port with walnuts and Stilton cheese
- Salmon with Pinot Noir
- Amarone with Gorgonzola cheese
- Grilled fish with Vinho Verde
- Foie gras with Sauternes or with late-harvest Gewürztraminer
- Braised beef with Barolo

- Dry amontillado Sherry with soup
- Grilled chicken with Beaujolais
- Toasted almonds or green olives with fino or manzanilla Sherry
- Goat cheese with Sancerre or Pouilly-Fumé
- Dark chocolate with California Cabernet Sauvignon

Wine from Venus, food from Mars

Sooner or later you’re bound to experience food-and-wine disaster — when the two taste miserable together. We’ve had many opportunities to test our solution to food-and-wine disaster, and it works: As long as the wine is good and the food is good, eat one first and drink the other afterwards — or vice versa.

Part IV
Get Social

Featuring chapters from:

- The 3rd edition of *Facebook For Dummies* (print ISBN: 978-0-470-87804-0; ePub ISBN: 9780470944417; eMobi ISBN: 9780470944400),by Leah Pearlman and Carolyn Abram.

- *Social Media Marketing All-in-One For Dummies* (print ISBN: 978-0-470-58468-2; ePub ISBN: 9780470932995; eMobi ISBN: 9780470933022), by Jan Zimmerman and Doug Sahlin.

- The 3rd edition of *Dating For Dummies* (print ISBN: 978-0-470-89205-3 ePub ISBN: 9781118013618; eMobi ISBN: 9781118013601), by Dr. Joy Browne.

If you would like more information on the books and ebooks in this section, click on the link below and select the title. http://cma.wiley.com/WileyCMA/Section/id-611932.html

In this part . . .

The *For Dummies* series doesn't just teach you things — it shows you things you want to do, and often do around others!

The chapters in this part share that common thread. Whether you're interested in going online through Facebook, doing some business online via social media marketing, or meeting (and dating) someone in real life, this part has some fun information for you.

Chapter 15

Building Out Your Profile

In This Chapter

- Sharing with your friends through your Profile
- Navigating the Profile
  - Protecting your Profile privacy

Your Facebook Profile is more than just a bunch of information — it's an ongoing, ever-evolving story about you. Did you ever have to respond to a writing prompt that asked you to write page 73 of your 248-page autobiography? Your Profile page is the page you are working on right now, except your autobiography is a complete multimedia presentation, pulling together your words, your photos, your friends' thoughts, and postings. All of those things together tell the reader both who you are and what's important to you. Your Facebook Profile is not about altering who you are but rather representing yourself. It is the introduction of you and also your way of sharing yourself with the people who matter to you. What do you want people to know about you? What do you want your friends to find out about you?

In this chapter, we talk about how to write your story in the language of Facebook.

Profile Orientation

Figure 15-1 shows an entire Profile. In general, the profile is designed to put basic, identifying, and interesting information about you front and center. So at the very top, you'll see your name and profile picture. These are two of the biggest ways you'll identify

friends and they'll identify you. Below your name, a block of text gives your details. In Carolyn's case, this is where she worked (Facebook), where she's studying (CCA), where she lives (San Mateo), and so on. You can fill out as much of this information or as little as you like, and we talk about actually editing your profile as we move through the chapter.

Below the block of text, you may notice a row of photos — this appears only if there are enough tagged photos of you on Facebook.

The Profile has basically three columns, two skinny on the sides, and one larger in the center of the page. The column on the left contains your profile navigation (below the photo) and a featured set of friendships that you may choose. Similar to the way the left menu on the home page works, the left menu on the profile page takes you to specific views of the profile via these *tabs*. The large column will change depending on what tab you choose, and we spend the bulk of this chapter describing each of these tabs. The third column, on the right, is where ads live.

Figure 15-1: An entire Profile.

“Wall” You Need Is Love

The *Wall* is the focus of your Profile. It’s the tab your friends see first when they get to your Profile, and it’s also where they leave public messages for you. When you go to a friend’s Profile, checking out the Wall is the quickest way to find out what they’ve been up to recently. Figure 15-2 shows a sample Wall.

The first thing to remember about the Wall is that it’s *by* you as well as *about* you. You have control over what stays in your Wall and what you put there, but your friends have the ability to help you tell your story. This aspect of the Wall makes it really interesting. Think about all the things you learn about a friend the first time you meet his parents, or all the funny stories you hear when your friend’s significant other recounts the story of how they met. These are the types of insights that your friends may casually leave on your Wall, making all of your friends know you a little better.

Figure 15-2: Carolyn’s Wall shows a snapshot of her life right now.

The Wall can feel a bit overwhelming at first — it has so many different photos of people, all talking about seemingly unrelated topics. It's a little bit like scooting into the middle of a group of people who just finished having a big laugh and are now looking at you, hoping you'll say something *brilliant.* Awk-ward.

Don’t worry: We’re going to spend a lot of time breaking down the Wall and then showing you how to build one for yourself. We also go over some common etiquette practices for the Wall.

Understanding the Publisher

In Figure 15-2, notice that the Wall has several components. They are all interrelated, so instead of trying to break them up, we start with where it all starts — the *Publisher.* The Publisher, which is shown in detail in Figure 15-3, is the collection of links that sits at the top of the Wall and enables you (and your friends) to create *posts.* Posts are the building blocks of the Wall. There are posts from you, posts from your friends, posts with attachments like links, or posts with just text. Red posts, blue posts, old posts, new posts.

Figure 15-3: Start all of your publishing here.

We talk about Wall posts in two ways: posts that come from you and posts that come from your friends.

You and the Publisher

When you’re looking at your own Profile, you’ll notice that here the Publisher is the same Publisher you see on your home page. Regardless of where you start, and regardless of which link you click, the content that you publish goes onto your Wall as a post.

Status

The most common type of post that you see people make from their own Profile is a basic text update that answers the question, “What’s on your mind?” On Facebook, people refer to this type of post as a *status update* or just as their *status.* Status updates are quick, short, and completely open to interpretation. Sometimes, people

update them with what they may be doing at that moment: “Running errands,” “Sitting in the sun at Dolores park,” “Ultimate!!!” Other times, they offer a random observation, thought, or insight, such as “My oatmeal cookie had peanut butter in the last bite,” or “The world is in need of a holiday where everyone tells the truth for a day.” People also use status updates as ways to request info, or to get organized, such as “Going for sushi for dinner, anyone in?” or “Planning a trip to India this summer, anyone know where I should stay?” It’s very easy for friends to comment on statuses, so a provocative update can really get the conversation going.

Status updates sound small and inconsequential, but when they are added together, they can tell a really big story, for one person or for many people. For example, a visitor to Carolyn’s Profile may note a propensity for stress: “Treading water. Already behind schedule. Nose to the grindstone.” There’s also a propensity for randomness and inside jokes: “Carolyn is a jar. Cranes are so cool. Creating found poems.” You know an awful lot about Carolyn’s personality now, don’t you?

As a collective, statuses are the way that news spreads quickly through Facebook. Because your posts go into your friends’ News Feeds, a single update can have a big impact and is somewhat likely to be repeated in some way or another. For example, a recent minor earthquake in California prompted many of Leah and Carolyn’s friends to update their statuses. Those who hadn’t felt it started updating their statuses to say that they’d missed it. Friends and family across the country knew the news, and more importantly, knew everyone was okay, so no frantic phone calls were necessary.

To update your status, follow these steps:

1. Click Status in the Publisher.

A text field expands.

2. Click into the text field and type your comment.

3. (Optional) Click the lock icon in the bottom-right corner to change who can see that particular post.

We cover Profile and publishing privacy later in this chapter, so even if this sounds confusing now, just make a mental note of where this icon lives.

4. Click Share.

Photo

Facebook is actually the Internet's number one photo-sharing website. In other words, people love to share photos, and they post a lot of them on Facebook.

Link

Link posts are basically status updates *about* and *including* a link to content somewhere on the Internet. People use this type of post to bring attention to something they care about. It may be an article they found interesting, or an event, a photo album, or anything else they want to publicize. Usually, people add a comment to explain the link; other times, they use the link itself as their status, almost as though they're saying, "What I'm thinking about right now is this link."

Posts with links mean you can share something you like with a lot of friends without having to create an e-mail list, call up someone to talk about it, or stand behind someone and say, "Read this." At the same time, you're almost more likely to get someone to strike up a conversation about your content because it's going out to more people, and you're reaching a greater number of people who may be interested in it.

To post a link, follow these steps:

1. Click Link in the Publisher.

A text field that says http:// followed by a big empty space expands.

2. In the text field, paste the URL you want to direct people to, and click Attach.

A preview of the content you are sharing appears. This is what your friends will see in your post. Also, you'll see a new text field below the preview that says, "Say something about this link…"

3. (Optional) Change the thumbnail photo of your preview using the arrows to flip through the options automatically generated.

If you don't like any of these options, just check the No Thumbnail box.

4. (Optional) Enter a comment about the link in the Say Something text box.

You might want to explain why you're posting it, what you like about it, or mention who you think will be interested in it.

5. (Optional) Click the lock icon in the bottom-right corner to change who can see that particular post.

We cover Profile and publishing privacy later in this chapter, so even if this sounds confusing now, just make a mental note of where this icon lives.

6. Click Share.

Video

In addition to using Facebook to share photos, many people use Facebook to pass around videos of themselves and their friends. If you'd like to add a video to your Wall, follow these steps:

1. Click Video in the Publisher.

The Publisher expands to show two options: Record a Video or Upload a Video.

2. Select either Record or Upload.

You can either record a video immediately from your computer's webcam, or you can upload a previously existing video from your computer's hard drive. For both options, follow the onscreen instructions to add your video.

3. (Optional) Enter a comment about the video into the Say Something text box below its preview.

You might want to explain why you're posting it, what you like about it, or mention who you think will be interested in it.

4. (Optional) Click the lock icon in the bottom-right corner to change who can see that particular post.

We cover Profile and publishing privacy later in this chapter, so even if this sounds confusing now, just make a mental note of where this icon lives.

5. Click Share.

Recent activity (not pictured)

Aside from all the posts on your Wall, you'll also notice little blocks of one-line statements about you. These Recent Activity blocks detail what sort of activities you've been doing around the site. It basically encapsulates anything you do outside the Publisher, which are things like "Carolyn became friends with John Wayne" or "Carolyn is attending the rodeo," and so on. These activities are considered less important to telling the story of you because they offer less insight than a post does. They round out the story, but they aren't the meat of it.

Your friends and the Publisher

When friends visit your Profile, they'll also see the Publisher. The only difference is that instead of seeing Update Status in the Publisher, they see a link to Write on Wall. Although they can ask you a question, add a photo, or post a link, chances are that the most

common interaction you'll see will be simple text. People tend to refer to these text-only messages as simply *Wall posts.* This can get kind of confusing, considering that anything on the Wall is technically a post. But check out the Wall posts on your friends' Walls. Chances are you'll see a few "Hey, how are you, let's catch up" messages, a few "That was an awesome trip/dinner/drink" messages, and maybe a few statements that make so little sense, you're sure they must be inside jokes. (Things like "LOL, OMG turtle babies!!!!" may not be the most insightful thing you've ever seen about your friend, but rest assured that your friend probably appreciated the note.)

If you're on a friend's Wall around his or her birthday, you are sure to see many "Happy Birthday" Wall posts. There aren't many rules for using Facebook, but one tradition that has arisen over time is the "Happy Birthday" Wall post. Because most people see notifications of their friends' birthdays on their home pages, the quickest way to say, "I'm thinking of you" on their special day is to write on their Wall.

While we think that the back and forth between friends is one of the delights of the wall, some people find it a little hard to let go. If you are someone who doesn't like the idea of a friend being able to write something personal on your wall, you can prevent friends from being able to post on it within your Privacy Settings page. You can also limit who can see the posts your friends leave. From the Privacy Settings page, click Customize Settings and look for both of these options under the Things Others Share heading.

REMEMBER

The best way to get used to the Wall is to start using it. Write on your friends’ Walls, post a status update or a link on your own, and see what sort of response you get from your friends. After all, that’s what the Wall is all about — sharing with your friends.

Getting the Lowdown on Info

The next tab below the Wall tab in your profile navigation on the left side of the page is the *Info* tab. The Info tab is where your biographical information goes. When you visit the info tab, you may notice that the text block at the top of your profile remains. This is part of your info (as are the five photos in the photo row), so it is visible on both your Wall and Info tab.

The information on your info tab comes from a few sources. First and foremost, it comes from the Edit Profile page, where you can enter, for example, your work history as well as your favorite TV shows. It also comes from Pages you like as you use Facebook.

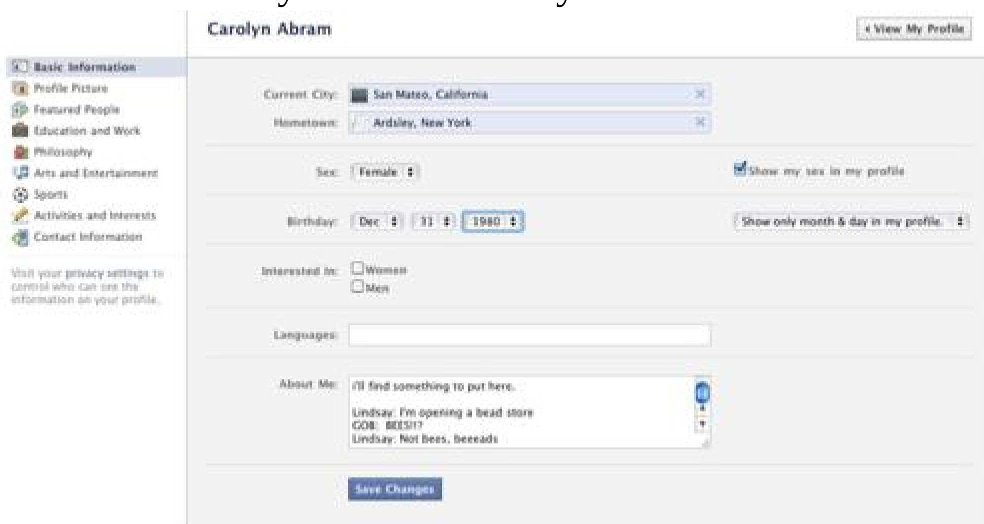
Your Info tends to have a lot of overlap with your Wall. Chances are that if you’re a huge fan of a certain TV show, references to it and exhortations about the latest episode will work their way into your status updates. If you’re in school, your statuses will probably relate to finals and midterms. But if someone just met you and wants to know your favorite show or what you’re studying, it may be quicker to figure it out on your Info tab.

The Info tab is broken up into several sections, each of which contains a different type of information. Click the Edit Profile button at the top-right corner of the Profile page, or any of the Edit links next to the various sections.

In the next few sections, we go through each Info section by working our way through the Edit Profile pages, as shown in Figure 15-4.

Anywhere you see this pencil icon appear, you can edit the content it's attached to. Look for it when you want to edit or change anything.

Figure 15-4: You can Edit your Profile at any time.



Basic information

In your Basic Information section are a few other fields that Facebook considers basic.

These basic fields include the following:

- **Sex:** You entered your sex when you signed up for Facebook, and Facebook mirrors your selection here. If you don't want people to see your sex on your profile, you can deselect the check box opposite this field.

- **Birthday:** You also entered your birthday when you registered for Facebook. Here, you have the ability to tweak the date (in case you messed up) as well as decide what people can see about your

Birthday. We go into these options in more detail at the end of this chapter.

- **Interested In:** This field is primarily used by people to signal their sexual orientation. Some people feel that this section makes Facebook seem like a dating site, so if that doesn't sound like you, you don't have to fill it out.

- **Languages:** Another field we're not certain is as basic as your hometown, but you can enter any languages you speak here.

- **About Me:** This is an entirely free-form field where you can put whatever you like. Some people put little summaries about themselves, life mottos, or the like. Carolyn's houses Arrested Development quotes (typical). You can be as creative as you like.

Profile picture

If you ever want to change your profile picture, you can do so from the Edit Profile pages. You can also use the link here to Edit Thumbnail. Your *Thumbnail* is the small, square version of your photo that accompanies you around the site, marking where you've left a comment or posted something. Click Edit Thumbnail beneath the Profile Picture preview to make sure the right part of your Profile Picture is showing in your thumbnail.

Featured people

This section of your profile allows you to showcase your relationships to other people on Facebook. Facebook provides two types of relationships by default: romantic relationships (or just Relationship Status) and Family.

Romantic and family relationships are ways of linking your profile to someone else’s profile and therefore require confirmation. In other words, if you list yourself as married, your spouse will need to confirm that fact before it appears on both profiles.

For many couples, the act of changing from Single to In a Relationship on Facebook is a major relationship milestone. There’s even a term for it, *Facebook Official*. You may overhear someone saying, “It’s official, but is it Facebook official?” Feel free to impress your friends with this knowledge of Facebook customs.

Your friends appear in the skinny column on the left side of your profile, below the navigation links, and they remain there regardless of which tab you are looking at. Your romantic relationship always appears at the top, though you can also feature your familial friendships or any other group of people by using friend lists.

Friend lists are a way of sorting your friends into groups of people so you can keep track of them. While most friend lists are useful in privacy, you can also use them here to feature people like roommates, teammates, or best friends.

To feature people, follow these steps from the Featured People portion of the Edit Profile pages:

1. Click Create New List.

It’s a small blue link next to the Featured Friends section. A create List pop-up window appears.

2. Enter a name for the list.

You want this to be something descriptive to other people so that everyone knows who these people are to you.

3. Click Create List.

Select friends by clicking their faces. When you've selected all the friends you want, click Create List one last time.

Additionally, once you've created (and confirmed) these relationships, you can choose the order in which these are displayed on the left column of your profile. Look for the Featured Friends section and hover your mouse over the lists there. The mouse will change to a drag-and-drop icon; you can then drag these lists into the order you want them displayed.

REMEMBER

By default, if you are in a relationship with something, this relationship will be the first featured relationship. You can only change the order other friendships appear below this relationship.

Education and work

Putting any work and education info on Facebook makes it easier for people to search for you and verify that you are in fact Meredith who went to Penn State, and not Meredith who went to Michigan. You can edit this information and add your whole job history inline by clicking the Education and Work section of the Info tab.

Philosophy

While we could debate the reality of this section of the profile existing, and what it means that it does, we think we'll skip that and

go straight to the facts. The Philosophy section is for sharing what you believe about the world, whether that's through religious or political affiliations, or through role models, or through quotations that get you through the day.

Arts and Entertainment

If you've been actively "liking" various entities on Facebook, things like your favorite bands or movies you like, you'll likely find that your Arts and Entertainment section is already filled out. If it's not, you can easily type your favorite musical artists, books, movies, TV shows, and games into the fields provided here. You'll notice that as you type, Facebook tries to guess exactly what you are typing. This is called *auto-complete.* As soon as you see your desired item highlighted, press Enter to select it.

Sports

The sports section allows you to express any sports you play, as well as who you root for, either a team or an individual. Again, these fields auto-complete as you type.

Activities and Interests

The Activities and Interests section allows you to tell your friends what you do, what you talk about, what takes up your time.

Contact information

Privacy settings are a very useful part of Facebook because people can share their telephone numbers, e-mail addresses, and other contact information without the whole world seeing it. This enables incredibly useful features (such as Facebook Mobile) and the ability to track down someone's e-mail address and phone number — even if you were accidentally left off of his "I'm moving/changing

jobs/changing names” e-mail. For your own contact information, share what you’re comfortable sharing and try to keep it up-to-date. We talk more about the privacy settings that protect this information in the “Choosing Who Can See What” section, later in this chapter.

If you are editing information as you go, remember to click the blue Save Changes button after you make changes on each page. Otherwise, all your hard work will be undone.

Hello, Photos

The next tab your friends will likely visit on your Profile is the Photos tab. The Photos application is covered in depth in Chapter 8, but what’s interesting about the tab specifically is that, along with photos that you have added yourself, it highlights other photos of you posted by other people.

One of the features the Photos application provides you is the ability to *tag* friends. Tagging a friend in a photo means that you establish a link between his Profile and the photo. Any photos that you have been tagged in appear in chronological order on your Photos tab.

The top part of the page focuses on the photos you’ve added to Facebook, designation by album.

The bottom of the page features any photo albums you have been tagged in. If you don’t like any of the photos, or don’t want them to appear here, simply remove the tag from the photo, and the photo will no longer appear here.

On Facebook, photos are a really important part of how people communicate and how people learn about each other. Whether it’s learning about someone’s recent trip, or recent family reunion, or recent night out with friends, photos provide real insight into a person’s life.

Questions

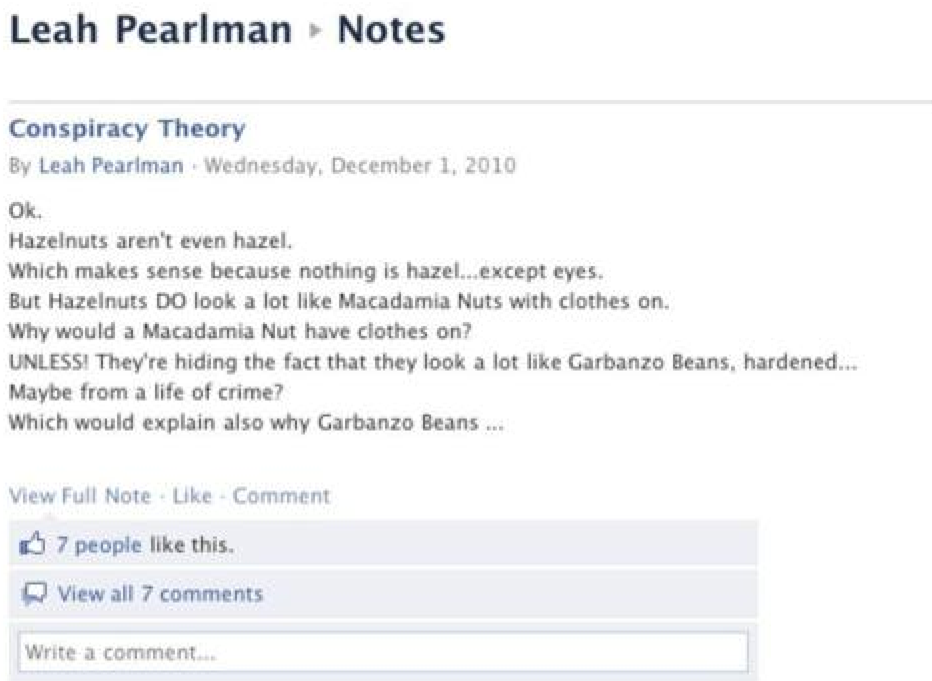
Facebook Questions is a fairly new addition to the world of Facebook. It lets people ask the massive number of Facebook users questions and receive answers. The Questions tab, which you can see in Figure 15-5, shows any questions they’ve asked or answered recently, as well as questions they’ve followed (in other words, questions they, too, want the answer to). If your friend has a question you know the answer to, help them out! Keep in mind that answers to questions on Facebook are completely public, so everyone in the Facebook world will be able to see what you’ve written.

Figure 15-5: You’ve got questions? Facebook’s got answers.

Notes

Notes, shown in Figure 15-6, is the Facebook version of a blog. It allows people to post longer written thoughts about the world. Any notes you've written will appear on the Notes tab of your profile.

Figure 15-6: Notes are a way of sharing longer thoughts.



Friends

In addition to appearing in the left-hand side of the profile, the Friends tab enables people to see a full list of your friends. This can be particularly helpful to friends who are trying to get in contact with that guy they met at your party.

Profile-Building Strategies

A Profile is a set of small nuances, subtle hints, and larger traits that help you decide whether you and another person are destined to be friends. To say you have a “strategy” when you talk to someone for a length of time may be a bit of an overstatement. Your strategy is probably to just be yourself. That’s what your strategy should be on Facebook, too. Here are a few reasons why people create a Profile and a few things to keep in mind as a result.

Building a Profile for yourself

With so many people using their real names to connect with their real friends on Facebook, clearly, a huge reason people build Profiles is for their own social life. Yes, you can connect with friends, but you build a Profile to help organize your life and represent your personality to the world. When you build a Profile, build something that makes you think, “This is a cool guy/gal. Man, I’m cool.” ***Warning:*** Saying that aloud, however, is not cool. Here are some suggestions for building your Profile:

- **Be yourself.** Fake information is boring. If you haven’t read *Crime and Punishment*, don’t add it to your Favorite Books lists to make yourself look smarter. People want to get to know you; represent as many parts of yourself that you feel are relevant to the people you meet. If you’ve read *Crime and Punishment* but also have a thing for supermarket romance novels, don’t be afraid to admit it. This is you — the Profile.

- **Make deliberate choices about what you share.** It’s worth noting that one of the biggest ways you represent yourself is in what you choose to share via Facebook. If you want to import your secret blog onto Facebook for all your friends to read, go for it. Bring that once-secret information into the “conversation” where people can read all about you. If you don’t want your friends to know your most candid thoughts about life, don’t put them on Facebook.

- **Keep your Profile updated.** You’re a dynamic and multifaceted individual. The best way to express that is to be dynamic and multifaceted on your Wall. Remember: Your Profile is how you’re telling the story of your life and what’s going on right now. Through the photos that you add, the status updates that you write, and the comments from your friends, everyone gets to know you a little bit better, and you get to feel like you’ve truly told your story.

- **Be a trendsetter.** Don’t be afraid to add things to your Profile that aren’t necessarily part of everyone else’s Profiles. If none of your friends write notes but you think you have something to say, create a note and start talking. Keep an eye out for new features and functionality. (Facebook is constantly upgrading and improving different products.) When something sounds interesting, try it to see whether you like it.

Building a Profile for promotion

Pages — an online presence for brands, businesses, stores, restaurants, and artists — enable *non-people entities* (companies, movies, and more) to engage with Facebook users in a truly meaningful way. Pages have most of the same components as a regular Profile and are used primarily to promote these entities.

Additionally, some people may create a regular Facebook Profile with the aim of promoting themselves. Maybe they are trying to network and create new connections to help them succeed in their line of work. Other people may be wannabe bloggers, wanting a lot of people to have access to most of their content. People can change the privacy of their Profiles to make much more of their information available publicly, which can certainly blur the line between Page and Profile.

So whether you’ve created a Page or a regular Profile, telling the story of you is a little bit different. Think about the goals behind creating this type of Profile. If you’re an aspiring musician, maybe you want more exposure and airtime via your existing fans, spreading your music. If you’re with a major corporate brand, maybe you want to allow consumers to engage and affiliate, spreading your brand to their friends. If you represent a local shop, maybe you want to gather feedback from your customers on how to improve their shopping experience.

Regardless of your goal, here are a few tips to help you:

- **Be real.** People on Facebook want to connect to something alive and engaging. Ditch your canned slogans and phrases; give real information about yourself and your product.

- **Engage with your fans/consumers/customers/patrons.** Facebook users can give you feedback and opinions about your product or service, which amounts to free focus group results from your consumers. Ask what they think of your new record, clothing line, or menu item. Don’t be afraid of negative feedback; use it to make your product better.

- **Keep your Profile updated.** Users return to Profiles that have new and relevant information. The posts that you create appear in people’s News Feeds — it’s the same way people interact with their closest friends. The more dynamic you are, the more people will want to interact and learn about you. Don’t waste this opportunity.

- **Don’t be misleading.** Keep your members informed about how often they can expect message updates, offers, deals, and more. Don’t use deceptive language to trick people into taking actions; you only hurt your brand as well as your success.

Sharing yourself with family, friends, and the world

Facebook is truly a mapping of reality — drawing lines between your friends and your Profile. Of course, the reality that you see may be different from what your friends see. Maybe you see your friend Jessica as witty and sarcastic, but others see her as downright mean. And how does Jessica see herself? No one knows except Jessica, but

you can probably tell how she views herself based on her Facebook Profile.

When you create a Profile on Facebook, you aren't just sharing yourself. You also reflect how you see yourself. We're getting a little bit meta, but keep in mind these two pieces that people see. You are giving folks a window into you. What do you want them to see?

All this comes back to making choices about the information you put in your Profile. If someone has a window into your living room, how do you arrange the sofa pillows — and what do you move into another room?

The other issue is that how you represent yourself to your parents, siblings, or kids may be different than the person you represent to your friends. And that person may be completely different than the one you represent to your co-workers, which is maybe even different from how you represent yourself to your boss. Continuing our living room analogy: You clean your living room from top to bottom when your boss comes over, straighten up for your parents' visit, and maybe just let your friends deal with a few dust bunnies under the couches.

After you build your Profile (or clean your living room), you have two ways to choose what you're representing and to whom. In the next chapter, we cover how to represent yourself by selecting those people you add as friends and those to whom you expose yourself. In the next section, we cover the other side: controlling the information you think represents you but maybe doesn't represent you to *everyone*.

Choosing Who Can See What

As you build your Profile, remember that all the information it contains can be controlled, almost line by line, and certainly post by post. You can choose who can see each post you make, as well as what people you don't know can see.

Know your options

Generally, you see the following options in any drop-down menu about privacy. On your Profile, you should remember that you can access this menu any time you create a post in the Publisher, allowing you to control visibility for that individual post:

- **Everyone:** This means that anyone on Facebook can see this information when they get to your Profile. Additionally, through applications or search, this information may be made available outside Facebook. Information or posts that you show to everyone are ones that you should feel comfortable with anyone in the world seeing.

- **Friends of Friends:** This means that your friends and their friends can see this information when they get to your Profile. This can be very useful for profile privacy because frequently your friends' friends are the very people who want to learn more about you and perhaps become your friend too.

- **Networks and Friends:** This option appears only if you have joined a network. This enables people in your networks who are not yet your friends to see a specific post or piece of information. People often use this if they think that something is relevant to their larger network, but not to everyone in the world.

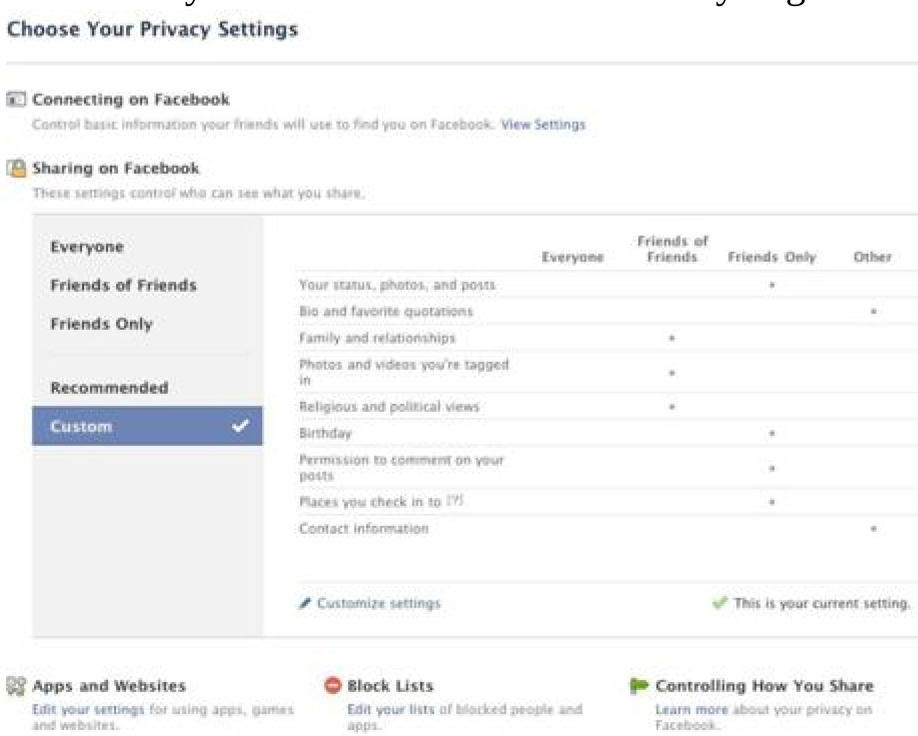
- **Friends:** Only your friends can see the post or piece of information.

- **Custom:** Custom settings allow you complete freedom in what people can see. You can allow certain lists of people to see something and exclude others.

We say *that post* or *that piece* of information instead of *your Profile* because each piece of your Profile is controlled separately.

Figure 15-7 shows the Main Privacy page. You can get to the Privacy page by clicking the word Account on the big blue bar on top. Then select Privacy Settings from the menu that appears. This is a summary of what people can see, though different parts of your profile are controlled from different parts of this page. For example, control who can see your relationship status by clicking Customize Settings under the Sharing on Facebook heading. Control who can see your Interests and Activities by clicking View Settings under the Connecting on Facebook heading.

Figure 15-7: Control your information from the Privacy Pages.



Your Profile is in the eye of the beholder

Because of the general options we discuss in the preceding section, infinite views of your Profile exist. Each person has a different combination of networks and friendships, so generalizing what any particular person is seeing is difficult.

Everything on your Profile is visible to you, but don’t worry. Just because you see your phone number and address when you click Profile, doesn’t mean that everyone sees it, too.

In general, these are the two distinct groups of people to consider when thinking about your Profile privacy: a group of people that you can’t control, and a group of people that you can control. The groups you don’t control are settings like Everyone and any setting that includes one of your networks. The group you do control is your Friend List and your smaller Friend Lists that you create. When you’re deciding on privacy, simply ask whether you’re comfortable with these groups seeing your sensitive information.

Contact information

Obviously, your contact information is the most sensitive information that you put on Facebook. It’s also incredibly useful because it means you have an auto-updating phone book of all your contacts that never gets lost and never goes away. However, you don’t want anyone, even if he’s in your network, seeing your home address and phone number.

For this reason, your Contact setting defaults to Friends. Increase its visibility if you choose, but by limiting it to only the people you confirm are your friends, you make it incredibly likely that the people you want to contact you can do so.

Another great privacy feature of Contact is that you control each piece of information. To check out these options, click Customize Settings under the Sharing on Facebook header of the Privacy page. You can see how specific this gets in Figure 15-8.

Figure 15-8: Not everyone needs to see your personal e-mail address.

Using Custom settings, virtually any case you are trying to account for can be covered on Facebook. Want your co-workers but no one else to be able to see an e-mail address? Customize this setting so that only people in your work network have access to it. Have a phone number you'd like only your best friends to be able to access? Create a Friend List with those names and use Custom to make it visible to that list. The possibilities are endless.

Your birthday

Your birthday is another sensitive piece of information that has specific privacy controls in Facebook. On the Privacy page, Birthday has its own setting. You can choose if you want everyone, friends of friends, only friends, or a custom group of people to be able to see your birthday. Additionally, because sometimes people are a wee bit sensitive about how old they are (we swear, you don't look a day over 29), there are specific controls for what people can see about your birthday from your Profile. Follow these steps to control who can see your birthday from the Info tab of your Profile:

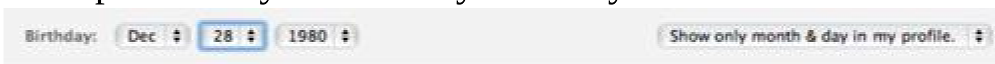
1. From your profile, click Edit Profile.

Make sure you are in the Basic Information section.

2. Click to expand the menu next to your birthday field.

It looks something like Figure 15-9.

Figure 15-9: Options for your birthday visibility.



3. You now have a choice:

- **Show My Full Birthday in My Profile:** This option is the default, and it’s a decent option. It lets people know how old you are and means that your friends will be notified on their home pages when it’s your birthday.

- **Show Only Month and Day in My Profile:** This option is good if you don’t want people to know what year you were born. This way, your friends will still be notified about your birthday — they just won’t know how many years young you are.

- **Don’t Show My Birthday in My Profile:** People who are very nervous about their information security often choose this option. This means that your Profile won’t display your birthday, and your friends won’t be notified about your upcoming big day. This may mean fewer birthday wishes on your Wall.

Begin Sidebar

Honesty’s the best policy

We talk a lot in this chapter about sharing and representation and showing yourself to the Facebook world. Metaphors about autobiographies aside, all people care about on Facebook is getting to know you. Facebook is a great way to build closer relationships with people, and lying on your Profile does not help accomplish this. In fact, lying just makes other people think that they should lie, too. The utility of Facebook is destroyed by

having fake names, fake birthdays, fake work histories, and so on. Facebook is a great place to get real information. If you are uncomfortable with certain pieces of information being shared, we have two solutions for you:

- **Don’t share anything that makes you uncomfortable.** If having your phone number listed is just too creepy for you, so be it.
- **Become well acquainted with Facebook’s privacy options.** Using the privacy options enables you to limit certain people or certain groups of people from accessing your information. This is certainly a better choice than lying for enhancing your Facebook experience.

End Sidebar

Chapter 16: Joining the Conversation

In This Chapter

- **Lurking and listening**
- **Minding your online manners**
- **Keeping your audience engaged**
  - **Creating content that draws and applauds**

It takes some practice to discern relevant information when you first skim the flow of a stream of comments on Facebook or Twitter. Even when you join a threaded discussion in a group or reply to a blog, you’re stepping into an already running river of information and relationships.

It seems obvious that the first step is to “get your bearings,” just as you would at a conference or party. You can, almost intuitively, assess how many people are present, who they are, how they behave, the emotional tone of the event, and who or what is the center of attention.

Yet many people start gabbing online before they truly grasp what’s going on in that particular little corner of cyberspace. Whichever social networking methods you’ve chosen, start by watching and learning for at least a few days before you contribute. Unless you have unlimited time, select only a few groups, people, or companies to observe in each venue.

TIP: Each form of social media has its own search tools. Search for competitors, keywords, topics, and groups that are relevant to your business. Google Search now also incorporates social media. To sort for those results, click Show Options in the

upper-left corner of any search results page; then select Updates in the left navigation area. Results from recent posts on social media feeds are displayed.

After you decide whom to follow or which groups to join, you can incorporate the principles in this chapter to gain invaluable market intelligence and become a valued participant in an ongoing conversation.

Lurking and Listening

You don’t have to make detailed charts, but you should pay attention to several factors as you decide whether a specific account is worth following or a particular group is worth your time:

- The frequency and quantity of comments on a particular topic
- The length of a typical post
- Who posts and who receives the most responses
- The content of the posts and their relevance to your needs
- The quality of the posts and the value of the information they provide
- The tone of the communication
- The ratio of wheat (relevant to you) to chaff (nonrelevant to you)

Recognize that your goal isn’t to become the center of attention, but rather to understand the concerns and interests of your target market, to build relationships, and to establish a reputation for your business. Social media conversations are much more about marketing than about sales.

Recall the old aphorism “You have two ears and one mouth because you should listen twice as much as you talk.” That’s a good rule to follow for your participation on social media. If in doubt, listen more.

Listening actively

The most important part of any offline conversation isn’t the talking; it’s the listening. The same concept is true online. You can easily apply active listening techniques to social media. If you’re good at sales, you may already use this approach intuitively to understand the underlying problem that a prospective customer is trying to solve.

When you’re online, you don’t have the luxury of nonverbal cues, such as tone of voice and body language, but you can still pay careful attention to the words on the page and any unstated concerns that may underlie them. The steps for your reply are simple:

1. Thank people for their interest or for bringing up their concern.

2. Repeat the key element of their post in their own words.

3. Ask nonjudgmental questions for clarification, paraphrasing their point or concern. Try to detect an underlying emotional quality to which you can relate or respond.

4. When you’re ready to answer with your own point of view, give an example or tell a story. Try to incorporate their point, restated in your own words.

5. Invite further response.

In some cases, you’re better off extending a conversation with multiple back-and-forth posts than trying to accomplish all these goals in one message.

Active listening works best when you’re sincerely interested in what someone else has to say.

Hearing an opportunity and taking it

The social media world is replete with examples of someone who was truly listening and took an action that made a difference. In many cases, that action resulted in invaluable word-of-mouth recommendations and, in some cases, publicity worth more than any paid advertising.

For instance, FreshBooks, a Canadian-based online billing and bookkeeping service (`www.freshbooks.com`) with more than a million clients, is a committed user of Twitter (`http://twitter.com/freshbooks`). One evening in May 2008, an alert employee noticed a stream of tweets from a FreshBooks customer describing how she had been stood up for a date. FreshBooks not only tweeted a message, shown at the top of Figure 16-1, but also sent the client a bouquet of flowers.

The surprised client blogged and tweeted her delight, resulting in hundreds of devoted followers for FreshBooks. The company now gathers from its Twitter feed remarkable insight into problems and requested product features. The gesture by FreshBooks earned it the loyalty of hundreds of volunteer product evangelists who now help with online tech support, reducing the cost of calls to the FreshBooks customer support center. All this was a result of empathizing with a customer’s feelings.

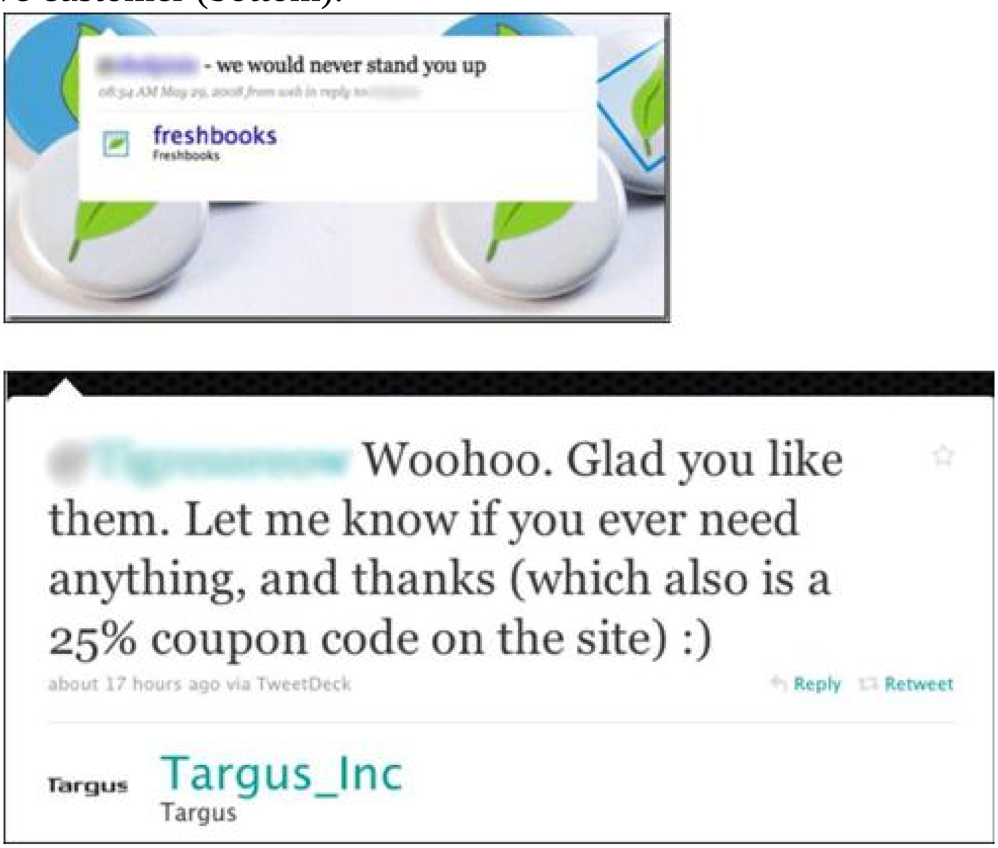
Others have followed in the footsteps of FreshBooks. Targus, Inc., an international manufacturer of computer cases and accessories, uses its Twitter account (`http://twitter.com/targus_inc`) as an inexpensive way to build brand loyalty and increase its number of fans.

It frequently offers special giveaways and promotions to its Twitter followers and monitors conversations to discover prospects who are close to a purchase.

Careful attention to the Twitter stream identified a conversation involving someone who had purchased a bag from a competitor and wasn't happy with it. Targus sent him a coupon code for 25 percent off, as shown at the bottom of Figure 16-1. Again, the happy customer wrote others about his experience, became a long-term loyal client, and yielded valuable word-of-mouth recommendations.

The secret to success in each case is being alert, attentive, and responsive.

Figure 16-1: FreshBooks followed up this famous tweet to a client with a bouquet of flowers (top). Targus tweeted an online promo code to a prospective customer (bottom).



(Top) Courtesy FreshBooks; (Bottom) Courtesy Targus Inc.

A curious and media-savvy operations manager was already using Twitter in October 2008 to build up the clientele for the Houston coffee shop The Coffee Groundz (http://coffeegroundz.net). When he received what is now recognized as the first “to-go” order on Twitter, he responded as though it were the most natural thing in the world (see Figure 16-2). Now that the Library of Congress is archiving the entire repertoire of Twitter messages, these two will probably end up on display!

Figure 16-2: When The Coffee Groundz in Houston received the world’s first tweeted to-go order, on the left, it responded immediately, as shown on the right.

Soon, The Coffee Groundz was accepting Twitter preorders from all its clientele, which has since doubled from all the attention. Continuing its love affair with social media, the business hosts numerous Houston tweet-ups and foursquare events — proof, perhaps, that good things come to those who listen.

Minding Your Social Media P’s & Q’s

The more the technology changes, the more technology stays the same. Common courtesy and common sense will get you far. The old rules of netiquette apply to social media, whether you’re blogging, tweeting, commenting in a LinkedIn group, or posting to your Facebook stream.

Keeping these points in mind keeps your social capital high:

- **Be subtle, not self-promotional in your posts.** Avoid blatant advertising.
- **Content is king.** Whatever the venue, freely contribute real information. Share resources, connections, and links with other members of the community.
- **Avoid using ALL CAPITAL letters in any post.** It's considered "shouting."
- **Avoid e-mailing individuals directly.** This advice applies unless they have requested a personal response.
- **Respect your audience.** Avoid negative comments, name-calling, and expletives. "If you can't say something nice, don't say anything at all."

If your powers of observation aren't enough to detect the unwritten rules or customs for each of the various networking options, the social media etiquette resources listed in Table 16-1 can help.

Table 16-1 Some Social Media Etiquette Resources

Name	*URL*	*Article Title*
Forbes magazine	`www.forbes.com/2009/10/09/social-networking-etiquette-entrepreneurs-management-wharton.html`	Are You Practicing Proper Social Networking Etiquette?
DaniWeb.com	`www.daniweb.com/news/story220189.html#`	@Miss Manners — Social Media Etiquette

Table 16-1 *(continued)*

Name	*URL*	*Article Title*
Community Organizer 2.0	`www.communityorganizer20.com/2009/01/12/social-media-etiquette-roundup-understanding-cultural-norms`	Social Media Etiquette Roundup: Understanding Cultural Norms
Techipedia	`www.techipedia.com/2008/social-media-etiquette-handbook`	The Ultimate Social Media Etiquette Handbook

Sticking to business

Though some social media-istas encourage writing from a personal framework, that strategy may get you into trouble. The line between being personable and being personal is so faint that it's often hard to follow. You can generally talk safely about your personal evaluation of a product or event or share work-related information about business contacts you met at a trade show, but keep intimate information about your personal friends and children on your personal, friends-only blog.

It's fine to include a brief notice that no one will be tweeting for a week. But don't post that picture of you sipping a drink with a little paper umbrella or riding a surfboard on your social media pages (unless, of course, you're in the business of drinks with paper umbrellas, or surfboards, or travel).

When you become too chatty, you may inadvertently disclose private information about someone else or information that truly is company-confidential. If you feel you must disclose this type of information to a particular prospect, for goodness' sake, use a direct e-mail or, better, the phone. Request a signed nondisclosure agreement before discussing any proprietary or trade secret information!

Do not disclose confidential, proprietary, personnel, or trade secret information. Duh! If you aren't certain what to disclose, just review or revise your company policy.

Selling them softly with your song

Some businesses experiment with hard-core sales promotions, making their feeds nothing more than a continuous stream of ads. Though this strategy might make sense for a coupon distribution site such as `http://twitter.com/mommysavers`, it doesn't make sense for most B2B businesses or service companies.

There are many ways to reduce the promotional density with other content, especially on Facebook and Twitter:

- Include industry news in your feeds.
- Increase the frequency of your responses to posts from followers.
- Include news and teasers about new products and about appearances at trade shows or craft fairs, or describe how you find new lines to carry or manufacture.
- Cultivate a circle of friends in related businesses whose news you can retweet; celebrate achievements, share business suggestions; and encourage each other, as Rotem Gear does with its Twitter feed at `http://twitter.com/jrotem`, shown in Figure 16-3.
- If your company donates to a nonprofit organization, talk about the cause that you believe in and fundraisers related to the organization, whether it's animal welfare, breast cancer, hunger, planned parenthood, or saving the rain forest.

Figure 16-3: Rotem Gear balances a tweet about its own product line with messages to business colleagues.

Courtesy R. Jean Roth / Rotem Design Studio

Engaging Your Audience

Whether you're blogging or tweeting or posting on Facebook, grabbing — and holding — readers' attention is extremely difficult. The competition is fierce. Nothing succeeds like originality, humor, and meaningful content. Of course, it's an extremely difficult order to fulfill.

TIP

Look at the "most popular" writers and posts on different social media. Try to discern the factor that's attracting readers.

Use the internal search function for each social media to find people who post in topic area; focus on those with the high numbers of readers or fans.

Keeping it short and sweet

Except for followers of news and educational sites, most readers are looking for short, quick snippets of information. The snippets don't have to be as short as a tweet, but try to avoid long posts, even on your blog. Instead, use multiple short posts on multiple days and link to your hub Web site for more information.

For instance, break the content of a white paper into multiple blog posts of no more than several screens (about 500 words maximum). After each one, provide a link to obtain your complete white paper, for which you can request registration.

Keeping your posts short and sweet is likely to improve your search engine ranking as well as traffic.

Finding your voice

When you read something by Hemingway or Austen, you know immediately who wrote it. (If only we all had that gift.) Writers may spend years searching for their unique "voices." Every once in a while, you run across someone with a truly creative and original voice — and you know it when you see it.

Heather Gorringe, the founder and creative force behind Wiggly Wigglers (www.wigglywigglers.co.uk), has just that kind of voice. Take a look at her blog at www.wigglywigglers.blogspot.com, shown in Figure 16-4, or listen to the podcasts on her Web site at www.wigglywigglers.co.uk/podcasts/index.html. The story of

Wiggly Wigglers appears in the nearby sidebar “Wiggly Wigglers squirms to social success.”

Figure 16-4: The founder of Wiggly Wigglers has an earthy, humorous, accessible, and appealing “voice” on her blog.

Courtesy Heather Gorringe, Wiggly Wigglers

Begin Sidebar

Wiggly Wigglers squirms to social success

Wiggly Wigglers sells squirming worms for composting, along with seeds and tools and other gardening accessories, to consumers in the United Kingdom and Europe through its online store at www.wigglywigglers.co.uk/shop. Founded in 1991, the company now employs 15 people and was named the 2008 global winner of the Dell Small Business Excellence Award. Unique from its origins, the company envisions itself as “environmentally sustainable and passionate about helping

people bring a positive and measurable impact to their surroundings.”

According to founder and chief podcaster Heather Gorringe, “We had to go to the market rather than waiting for it to come to us. We are based in a village with a population of 63 with no passing trade and no large towns nearby.” She and her husband, “Farmer Phil,” who farms their land at Lower Blakemere in England, built their first Internet site in 1996 and starting selling online as soon as possible.

For promotion, “I really wanted a radio show,” she explains, “but because we were a commercial organization, that was a real challenge. In June 2005, I found a new section on iTunes called Podcasts and had a real “Eureka” moment. If I could make my own radio show, reach people globally, and talk with them directly, then surely this would build my brand.”

A true podcasting pioneer, she went to the first podcast conference in the United Kingdom in September 2005, with Wiggly Wigglers holding its own against huge companies such as the BBC and Virgin. “We went home, made the podcast on Wednesday, and put it out the Monday after! My plan was simply to reduce my advertising budget and form a direct relationship with potential customers and advocates worldwide. There was no strategy. I just thought that if fans could recommend our company at a click, it did not much matter where they were physically or whether we could actually sell to them.”

“We soon realized the power of repurposing content. For example, we have made Wiggly podcasts for gardening magazines at the same moment the Wiggly podcast goes out on our local hospital radio. Our videocasts are now part of our Web site; our blog is used as extra content for our Facebook group and to point folks from Twitter.” The site’s “Web guy” assists with creating podcasts, but Gorringe and her staff handle the blog,

Facebook stream, and Twitter themselves, with a little help from several knowledgeable volunteer customers who assist with the Facebook group.

"It all comes under general marketing and customer service," Gorringe says. "I have enthused about social media, and gradually folks inside the company picked it up and used it or at least respected the power. It doesn't take too much explaining to the customer services manager that someone on Twitter is complaining that their order is late and they have 2,000 followers."

Gorringe, who has a unique and authentic "voice" on her blog (refer to the nearby figure) and podcasts, does most of the writing. "I feel an obligation to communicate with folks. We do what we do. If you like it, follow us. If you don't, find another company. We are not set up to be sophisticated and do not want to appear too clever. This way, we can be controversial if we want to; we can challenge. And we therefore enjoy our jobs. We are not here to please a certain demographic." (Her podcasts draw several thousand listeners, so it seems that plenty of people like the Wigglers just the way they are.)

Gorringe believes that "small companies can just be themselves and succeed. Honesty and integrity are essential. I think this transparency is beneficial for small companies like ours and allows us to compete against the corporations that are frightened of it."

As for analytics, Gorringe uses the bottom line. "I can see if a particular offer works on Facebook by using a specific [promo] code... Twitter is more difficult to measure. You don't measure the phone; you measure the conversation. Same goes for social media — if it isn't working, you aren't saying the right things!"

She acknowledges that there have been issues, "Like someone saying our service was rubbish. But because I was tracking our

company name, I was able to contact them and sort out the problem really well. This turned the customer ’round from fed-up to a fan – brilliant!”

The added benefits are huge, Gorringe notes. “We get TV appearances because of the brand building. We record famous people for our podcast because of the listeners we have.” In addition, Wigglers sends out a regular e-newsletter, which she gauges as successful, and attends several shows, like the Malvern Spring Show and the Hay Festival. Occasionally Wiggly Wigglers will advertise on Facebook, post Goggle AdWords, or — rarely — run a print ad. Its other major marketing effort is a print catalogue produced several times a year.

Wiggly Wigglers promotes their social media venues with icons on the Web site and on each other. “We tell folks to follow us on Twitter on the podcast, refer to the podcast on Facebook, etc. And we print details of all these things in our catalogue,” Gorringe explains.

“I absolutely love social media. It has enabled us to have the water cooler effect without a busy office or living in a city. We are able to create interest and conversations around our business and contribute easily without physically traveling everywhere.”

Wiggly Wigglers URLs

www.wigglywigglers.co.uk	http://wigglywigglers.blogspot.com
www.wigglywigglers.co.uk/podcasts/index.html?session=shopper:DCFF07C6160c50D94FNkLL4EA719	www.facebook.com/group.php?gid=3120520301
http://twitter.com/wiggled www.wigglywigglers.co.uk/podcasts/index.html (on-site podcasts)	www.youtube.com/user/michael
www.wigglywigglers.co.uk/cinema/index.html (on-site podcasts)	

You can also check out Heather Gorringe’s thesis, Nuffield Farming Scholarship, “Web 2.0 & Social Media. Identifying the Opportunities That New Media Can Bring to Farmers and Rural

Business” at www.nuffieldinternational.org/rep_pdf/1253750899Gorringe_Heather_nuffield_report.pdf

Courtesy Heather Gorringe, Wiggly Wigglers

End Sidebar

Staying Engaged

Sometimes the trick to keeping customers engaged is simply to luck into (or plan for) a topic on which people have plenty of opinions. Then let ’er rip. Sometimes you don’t have to comment often; just watch and observe.

REMEMBER You’re engaged in social media conversations for the long haul. Try not to drop a thread that has had lots of comments.

For example, people debated for more than a year on the blog My Starbucks Idea (http://mystarbucksidea.force.com) about the benefits and downsides of Starbucks using compact fluorescent lights. A franchise operator, not Starbucks, initiated the topic, but it caught on. The posting public maintained the thread with little input from Starbucks for about 17 months.

If you're interested in the complete transcript, see http://mystarbucksidea.force.com/ideaView?id=087500000004CnkAAE.

This list describes what Starbucks did so well. Try to emulate its work in your social media channels:

- **Praise commenters.** In the entry on 8/12/2009 (which concludes the chain), Sue from the Starbucks Global Responsibility department explains which actions the company has decided to take on store lighting and credits blog commenters by saying "with an update to this great idea." She adds other phrases that reflect to readers both the advantages and disadvantages they raised in their postings.

- **Show commenters that they're important to you.** The last displayed entry in the sidebar is from Jim Hanna, the head of environmental affairs. First, Hanna introduces himself. Having a department head respond gives greater credibility to the answer and implies, "This comment is important enough that someone with authority is responding." He is answering for the company, not in his personal role.

- **Give follow-up explanations with no defensiveness or derision.** Hanna thanks everyone for their posts and the good points they made, validating their input. He simply ignores the crankier posts. Carefully responding to each issue in turn, Hanna explains how Starbucks is addressing it. He makes every point positively, but not

defensively. When providing explanatory material, Hanna avoids a patronizing tone. He concludes by describing the Starbucks decision-making process, leaving the floor open to additional comments (“Stay tuned”).

TIP You might want to set up your blog to review all posts before publishing so that you can remove any highly objectionable material. However, don’t set the filter so high that you remove any negative or critical comments, which would quickly shut off the conversation.

Asking questions . . .

If you don’t happen to have readers who are as engaged as the ones at Starbucks (see the preceding section), you can easily encourage responses. At the end of each primary post, ask readers for their opinions by posing open-ended questions. Avoid questions that prompt a simple yes-or-no answer. Here are some examples of helpful ways to ask these questions:

- What do you think about this topic, or how do you feel about this topic?
- How would you handle a certain situation?
- What’s your opinion about this topic?
- What’s your experience with this widget? or How would you rate this widget? Why?
- Will you share your story about a certain topic?

- What are you doing or working on now in this area?
- How would you improve it?
- What ideas do you have to solve this problem?

. . . and answering questions

Some topics truly lend themselves to a question-and-answer format. You can repurpose questions submitted by readers and customers, and present them in your blog, Twitter, and Facebook entries. For example, the blog for K9 Cuisine, an online retailer of dog food, has a panel of experts handle the enormous range of questions that bedevil dog owners at `http://blog.k9cuisine.com`, shown in Figure 16-5. It's a helpful way to distribute content from multiple points of view while sharing the workload involved in maintaining a blog.

Being helpful

Sometimes the simplest posts are best. Readers may often need only straightforward information. The best thing to do is supply it, as Milwaukee Electric Tool does on its Facebook page (`www.facebook.com/MilwaukeeElectricTool`), shown in Figure 16-6.

Figure 16-5: K9Cuisine.com has eight different contributors on its blog, which is set up as a topic index.

Courtesy K9Cuisine.com

Figure 16-6: Milwaukee Electric Tool responds to customer inquiries that simply require information.

Courtesy Milwaukee Electric Tool

Finding content

Every once in a while, the creative well simply runs dry. Try as you might, you can't figure out what in the world to write about. Try some of the sources listed in Table 16-2 for ideas. If you're truly stuck, look around for a guest contributor to take over for a couple weeks until your juices start flowing again. Or, consider hiring a professional copywriter to help you, perhaps on a long-term basis.

Table 16-2	Blog Writing Resources	
Name	*URL*	*What You Can Find*
BLOGBloke	www.blogbloke.com/blogging-by-osmosis	Blog-writing resources and tips
Copyblogger	www.copyblogger.com	Copywriting tips for online marketing success
ProBlogger	www.problogger.net	Blogging tips for bloggers
Direct Creative Blog	www.directcreative.com/blog/writing-resources	Quick online writing resources
Smashing magazine	www.smashingmagazine.com/2009/06/28/50-free-resources-that-will-improve-your-writing-skills	Free online writing resources
Vivid Image	www.vimm.com/wp-content/uploads/2009/07/50-Sources-of-Inspiration-for-Blog-Content.pdf	Fifty sources of inspiration for blog content
Writers Write	www.writerswrite.com/blogging	Blogging news, resources, tools, and articles

TIP

If you decide to use contributors or contractors to write your blog, monitor their postings randomly for accuracy and tone.

Goofing with grace

Stay positive, even when you make a mistake. Graciously thanking a follower for correcting your error and moving on is more gracious than getting involved in defense of your position. If a reader’s facts are incorrect, of course, gently call attention to the discrepancy, perhaps with a link to a third-party source.

Some mistakes are minor enough that you should simply ignore them. You don't want your readers to feel that they will be criticized or corrected for every post they make. That's a total turnoff!

Handling critics

One of the trickiest problems for any writer is handling conflicts and critics. For an example, see the e-mail exchange at `www.huffingtonpost.com/2010/03/08/personal-responsibilty-v_n_489822.html` between Arthur Delaney, a blogger for The Huffington Post, and a reader who took issue with an article about foreclosures, evictions, and bailouts, topics sure to stir emotional embers. The exchange, which took multiple responses to reach a conclusion, took place as a series of direct, private e-mails. This discussion illustrates several good points about how to handle criticism:

- Try not to be defensive, and acknowledge the value of another party's point of view.
- If the criticism is correct, thank the writer for their input and make the correction public.
- If you need clarification, ask the critic to explain himself or herself further.
- Use facts, not emotions in your response.
- Persist until a point of clarity is reached, even if it's nothing more than agreeing to disagree.

- Sometimes it’s better to resolve an issue via e-mail, which remains between two parties, instead of conducting a public disagreement. Use your judgment and discretion.

Chapter 17

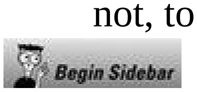
The Perfect Date: Person and Place

In This Chapter

- Dating with the right attitude
- Heading for the right places to find a date
  - Steering clear of the wrong places

Okay, you’ve done the hard work: You’ve looked at who you are and what you want. You’ve examined those cute little quirks that your Auntie Gertrude loves but that seem to drive your roommate to distraction. You’ve been realistic about the kind of person you’re looking for, and you’ve thought about how this hypothetical person would merge with you to make a divine duo or at least a viable date. So what now?

In this chapter, you go hunting for Mr. or Ms. Right. (And if that’s too much pressure, you can scout out Mr. or Ms. Maybe or Mr. or Ms. Right Now.) There are terrific places to look, places to look with caution, and places where you absolutely, positively don’t want to look. (I’ll bet your first three choices fall into the don’t-even-go-there category.) So if you’re looking for information on where, and where not, to go to meet people, you’re in the right place.



Overcoming shyness

Most people are a little shy around new people, especially people to whom they’re attracted. A little shy is okay. A lot shy can keep you from the three fundamentals of dating: 1) getting out there, 2) taking chances, and 3) enjoying life. It’s important

to shake that shyness if it's getting in the way. To do that, here's some stuff you can try:

- Meander around a busy public place for an hour or two so you get used to being around people.
- Practice smiling and making eye contact. Lift your chin off your chest and nonverbally connect with people who seem nice and interesting to you. (No touching; just look and smile.)
- Decide to chat with one new person a week. You can do this in the grocery store, the school cafeteria, or the line at the bank. Nothing breeds success like success.
- Act "as if." If all people waited until they were totally comfortable before trying anything new, no one would do anything new! Pretend you're not shy and act "as if" you're full of confidence.
- Calm yourself by telling yourself over and over again that you're safe and everything's going to be okay. Say it aloud in private and in your head in public as often as necessary.
- Identify the worst-case scenario. What's the most hideous thing that could happen if you walked up to someone you liked and said, "Hi"? Putting a face on your fear helps reduce it to a manageable size. For example, the worst thing that might happen is the person turns around and walks away. Yeah, rejection hurts, but you're not going to die from it. Acceptance feels great, and you'll never experience it if you don't take a chance.
- Have fun! Shift the focus away from your own fears and zero in on what makes someone else tick. Before you know it, you'll forget all about being shy.

At first blush, the Internet seems like the answer to a shy person's prayers, but do not be misled. Don't be tempted to use a crutch to keep you in a negative place. Shyness is a particular form of self indulgence. Thinking about someone else — not

what that person thinks about you, but truly being focused on him or her — is the cure. If it's any comfort, 83 percent of people surveyed said they're shy in certain situations, so suck it up and get out there, bunkie.

End Sidebar

A Word about Attitude — Yours

Before I begin listing some of the good places to find somebody fun, let me encourage you to be open — not only open-minded about what I'm going to suggest, but also open to spontaneity. If you're in Macy's and a great-looking person asks whether a particular color looks good with his or her hair, you should hear bells and whistles: potential date, potential date, potential date. Potential dates are *everywhere*, once you start looking. Just keep a few things in mind:

- **Be aware.** Both men and women are understandably cautious about being picked up by strangers, so if you're the one doing the approaching, the hallmarks of your approach have to be gentility, civility, humor, and gentleness. Otherwise, somebody's likely to call the cops on you. I know — so what's the problem? Cops are cute. Pay attention here; I'm being serious.

- **Be considerate.** If someone has found the courage to approach you and you're not interested, unless that person is really, really scary, say no civilly. You don't have to be nasty.

- **Don't panic.** If I were to promise you that you would meet the person of your dreams in ten years, and the two of you would be wildly happy for the rest of your lives, would you be willing to

wait that ten years? Of course you would (unless you're already 110 years old). So assume that meeting your dreamboat is just a matter of time and, in the meantime, *have fun,* which definitely increases your chances of being appealing when you run into that date-to-be ten minutes, months, years, or decades from now.

- **Be geographically conservative.** Honestly, long-distance relationships suck. If you're going to all the trouble to write a personal ad or profile, stick close to home, but not too close. The same job, building, or block is probably going to be a bit close for comfort. On the other hand, more than 25 miles away is going to create its own set of problems.

- **Be honest.** Getting in touch with old loves via their Facebook pages is tricky and treacherous if you're looking for a date. You're better off admitting your motives and going to a dating Web site. No back doors allowed.

Searching for the Best Places to Meet Someone

The best places to meet people are ones in which

- You can see clearly, hear clearly, and respond honestly.

- You have an interest in what's going on, increasing the likelihood that you'll have something in common with anyone you meet there.

- The atmosphere feels safe and familiar.

DR. JOY SAYS

It makes no sense to hang out in places where you hate the activity. Doing so is kind of like people who feed their babies Gerber’s veal and then are surprised when their kids like only veal, which the parents never eat. Hang out in places where you would be happy even if you weren’t searching, and — bingo! — you’re happy.

REMEMBER

A place you enjoy, where you feel comfortable and safe, solves the problem of what to talk about. The key is to be lighthearted about approaching a stranger. The situation is similar to baking a soufflé. You need to tread gently and avoid loud noises, early peeks, or banging doors. Otherwise, you’ll end up with a dessert that nobody wants — flat, ugly, and unappetizing — despite the effort and right ingredients you put into it. But be a bit careful about hanging out in only the places where you and your friends hang out. You don’t necessarily want early dates to involve audience participation.

The halls of academia

High schools, colleges, and adult education classes are all dating mills. You can sit next to somebody in class for weeks, smile shyly, and eventually get up the nerve to say, “Hi” or “Can I borrow your notes?” or “A bunch of us are going for coffee.” So number one on the list of places to meet somebody is a classroom: high school, college, traffic school, cooking school, power squadron course, art history course, computer course — you get the point.

Find something you've always wanted to learn about and take a course. Even if you don't see any datables in your classroom, you're out of the house, learning and relating, and your chem partner may have a cute sibling who's single.

The people in your neighborhood

You may find some very datable people in your own neighborhood. Familiarity breeds comfort, and feeling safe and making the other person equally comfortable are important. So somebody you frequently run into or who knows the people you know works for both of you.

Dating a neighbor has some advantages:

- You may already be acquainted with each other, and therefore, the situation isn't as scary as approaching or being approached by a stranger — and making somebody feel safe is a priority in this exercise.

- You probably run into the person often, giving you plenty of opportunities to take the bull by the horns (so to speak).

- You probably know many of the same people.

BEWARE

The only reservation about dating someone in your neighborhood is that you should be careful about next-door neighbors. If the thing doesn't work out, the possibilities of being spied on increase greatly. Even if this person doesn't own binoculars, the "bump intos" could feel uncomfortable, awkward, painful, or embarrassing.

Parties, vacations, and other fun stuff

Fun places are some of the best places to scout out datables. Everybody's relaxed, open, less uptight, and prepared to be happy and smile. (It's the reason for so many vacation romances.)

Smart phones and apps have made being single easier than ever in terms of finding out what's happening and where it's happening. Just beware the crowd mentality; you want to be able to hear and see without hollering or competing.

Here are a few of the best places to look:

- **Parties:** In terms of comfort, meeting someone at a party offers one of the same advantages that meeting someone in your neighborhood offers: You both know somebody in common.

- **Cruises:** Cruises can be the perfect vacation if you're single, especially if you don't emphasize the need to meet someone. Cruises meet the criteria for comfort and safety and, after a day or so, familiarity. Be aware that vacation atmospheres are more fantasy than reality, but don't overlook the potential here.

Also beware the long-distance relationship problem. Returning to a shared home port where the two of you aren't more than a cab or car ride away makes a lot more sense than trying to book cruises once a year to keep in touch.

- **Movies:** Not everybody in line is coupled up; lots of singles go to movies, so the line into the movie, especially if it's a long line, is not a bad place to get to know somebody. If you have the time to get to know each other before the movie begins, offering to share popcorn can work, too. (Yeah, I know the old joke about the chicken in the popcorn box. Puh-leeeeze.) But if you talk in the movie, I'll give you a piece of my mind.

- **Dances:** Folk dancing is great, as is square dancing, because the caller tells you what to do, and you're always changing partners. Ballroom dancing is a bit iffier in that there is a huge premium put on doing it well, and you're pretty up-close and personal with someone. But if you love to dance and you're good at it and you don't mind your feet getting stomped occasionally, dancing does meet the something-in-common, sorta nonthreatening thing.

Since *Dancing with the Stars* and *So You Think You Can Dance* have become so popular, lots of places offer inexpensive classes that are then followed by a group party. They're a great way to get some exercise, change partners, and shake your booty.

If the music is loud, it's often hard to talk when you're dancing. If it's disco, forget about it — you'll never hear a word each other speaks, but then again, at least you don't actually have to follow your partner.

- **Singles dances:** The air of desperation may be palpable, but if you can go and have fun, you'll probably do okay because you'll stand out as the only person really having a good time. If you've taken a few dance lessons, you'll likely be more accomplished and less sweaty and much more in demand, but it's not necessary to be a great dancer. Just be willing to get out there and shake your booty.

Grocery stores, bus stops, and other public places

Ordinary places can be extraordinarily effective as meeting and greeting grounds:

- **Grocery stores:** Buying food in the local market has that comfort/familiarity/nurturing thing going. It’s a (usually) nonthreatening environment, you’ve probably been there before, and if no one datable happens to meander in front of your grocery cart or pause invitingly in the produce section, you can still pick up your milk and Ding-Dongs.

- **Bus stops:** Waiting at the same place and at the same time every day creates a sense of community. You see each other — and every other regular passenger — here all the time, and you can sit together. The trick here is to go slowly (pun intended). Don’t worry unless the person you’re interested in moves or switches jobs; you have plenty of time.

- **Laundromats:** What’s more domestic than airing your once dirty, now clean, laundry in public? Always carry extra fabric softener and change (you never know who may need to borrow something) and *under no circumstances* mention underwear.

- **Bookstores:** In some bookstore chains, you can curl up in a big comfy chair and listen to jazz quartets — and even be tempted to chat each other up. And if you happen to spy some cutie perusing your favorite author’s latest, discussing the finer points over a soy latte in the bookstore café seems fun, savvy, and safe. Somehow being picked up in a bookstore seems really smart, dontcha think?

Begin Sidebar

Heading to the “meet” market

When I lived in San Francisco, the Marina Safeway was a famous place because you could wander the aisles and talk

broccoli, and those really clever people would hang out at the meat counter and offer to split the special large orders that were "much too much for someone living alone." Cool, huh? You see the grocery store theme at work here.

End Sidebar

- **Restaurants:** Asking to join someone sitting alone is a bit iffy. If the person says yes, you don't have to eat alone, but if the person says no, you may lose your appetite. I once got up the nerve, after I'd finished my meal, to ask someone if he would like company, and he said no; he really liked eating alone. I was so rattled that I left the restaurant without signing my bill, and the waiter came running after me. But if you have nerves of steel, go for it. My experience is mercifully unusual. Most folks would be both charmed and charming!

- **Airplanes:** You're both together, going to the same place, side by side, with a flight attendant to take care of everything you need — in addition to the hint of being united against a common danger in the clouds. Hey, don't miss the opportunity. Buses and trains have much of the same cri-teria, but a little less of the cool factor. (Still, some pretty cool movies have focused on train trips; think about the possibility of meeting a Cary Grant, Mimi Rodgers, Gene Hackman, or Ingrid Bergman in the dining car.)

Spirituality and altruism — a dating duo

The tips in this section can be good for a twofer: good works and good vibes — a cool dating possibility:

- **Places of worship:** Many churches, mosques, temples, synagogues, and other places of worship or spiritual activities have special singles services and events, figuring that they're safe and

familiar and spiritual and, with any luck at all, have the potential to increase the wedding business. The only problem here is that you can't date lots and lots of folks at the same place of worship, or you'll get a bad rep. So either be selective or plan to change congregations should the need arise.

Converting just to find a date seems extreme, which is probably why some of the most popular online dating services focus on the religious connection (for example, JDate.com, which connects Jewish singles, Muslima.com, ChristianCafe, and CatholicMatch). You get all the advantages of the spiritual without a sermon or the chance of getting a rep with the congregation.

- **Volunteer activities:** Being your most altruistic self is hard to resist, and having something in common with another altruistic soul gives you lots to talk about. Just make sure that you like the activity itself. After all, you don't want to end up licking hundreds of envelopes to save sperm whales because you heard fishermen have great poles.

- **Political campaigns:** Political campaigns offer a nearly perfect environment because volunteers share a common goal, campaigns don't go on forever, and the atmosphere is exciting and intense.

Good sports win big

You've probably always known that physical activity is good exercise and great for your heart. You just didn't know *how* great until now. Attention couch potatoes: There are dating benefits to being even a spectator at a sporting event, but active is best!

- **Sport teams:** Even if you're a klutz, find a sport to play. It's generally safe, it's fun, it's physical, and team members almost

always get together afterwards — especially if they win. Even if you view yourself as the ultimate klutz or hated gym, more and more leagues are demanding co-ed-ness. (Please don't tell my English teacher I used that word.)

- **Health clubs:** Health clubs have a lot going for them: You're among other people doing essentially the same thing. You see the same familiar group of people all the time. Keep in mind though that most people are in spandex and therefore often a bit shy, so be willing to go slowly. On the other hand, there are going to be a lot fewer anatomical surprises down the road, and you can definitely find out who's into sweat.

- **Individual sports:** Even if you embrace the loneliness of the long-distance runner, skier, mountain climber, shot putter, or cycler, there are clubs that support your individuality while having great parties, like-minded souls, and useful Web sites — even dating sites. If you run into the same person daily as you scoot around the reservoir, walk your dog, or peddle uphill, smile as you gasp.

- **Sporting events:** Most people are really relaxed when they watch sports — unless it's the playoffs — and they are quite willing to explain what's going on or to argue about who's best. So asking the cute person next to you, "Why did the ref call that penalty?" will likely result in a smile and an explanation.

Begin Sidebar

Picking the perfect date by birth order

If you want to know more about a guy or girl you're dating, the family tree is a good place to look. Certain personality traits, unique to birth position, tend to show up again and again in family after family. For instance:

- The oldest child: He or she will tend to be bossy, super-responsible, competitive, and assertive.
- The middle child: A people pleaser, he or she will often “make nice” in an effort to keep things calm. Middle kids tend to be the diplomats in the family and in life. It’s hard to get them to take a stand or figure out what they really want, and they can be a bit manipulative.
- The youngest child: Adventurous, creative, and confident, youngest children also tend to be hyperemotional and needy at times. They like being babied.
- The only child: After a childhood of being in the spotlight of their families, only children tend to crave attention and will aggressively and charmingly seek it from you. They tend to be disproportionately successful.

Friends, relatives, and — believe it or not — exes

The less strange the stranger you’re finding to date, the easier and more comfortable the early stages. People you both know and trust are a great bridge. Whom can you trust more than your friends, your Mom, or your ex (assuming that you two are still friendly and that alimony is not the primary motivation to get you paired up with somebody new)?

- **Friends:** Fix-ups are good news/bad news. On the good side, your friends presumably wouldn’t fix you up with Jack (or Jackie) the Ripper, and they probably know you well enough to know what you like. On the bad side, often they want to know

specifics, may choose sides, and will likely be miffed if you don't treat their friend right, don't come up with the details, or don't spend as much time with them as you used to because you're seeing the friend. All things considered, fix-ups are often worth the risk of somebody knowing your business, especially if your friends are perceptive and know cool people.

A special note needs to be taken here about the newest, hippest use of the friend word: Facebook pages. Surfing Facebook for dates is tricky; *friend* can mean different things to different people, and if you're married and trying to hook up under the guise of being a friend . . . fuhgetaboutit. Don't do it.

- **Relatives:** Isn't it fascinating what people who love us think we'll love? This outlet has all the problems of a friend fix-up with the added problems of gossip and the inability to ever go home for Thanksgiving if it doesn't work out. On the other hand, presumably they do love you and will have to answer to your Mom if they come up with a real loser.

- **Exes:** Allowing your ex to fix you up with someone can be a bit dicey. (After all, an ex with an ax to grind can come up with a doozy of a loser.) On the other hand, who knows ya, baby? Whether you agree to such a fix-up or not probably depends on the comfort of the break-up. If it was super icky, you're probably not speaking anyhow. But if your ex is still a friend and other signs seem right, go for it. If your split-up was marked by scream fests and flying fur, and you still refer to each other by unprintable expletives, my advice is to politely decline.

The personals: Online and off

If you're going to write a personal ad, find a journal, newspaper, or magazine that reflects your interests and is available in your geographical area. For example, if you enjoy sailing, then a sailing magazine may be a great place to place an ad. ("Hi sailor, new in town?") Or if you have a publication that you read regularly — whether it's the *Times*, the *Mirror*, a daily or weekly paper, or a special interest magazine based on skills, industry, geography, sports, interests, or income — a personal ad allows you to connect with readers with whom you have something in common. As long as you're going to the trouble and expense of placing a personal ad, be specific and pick a publication that reflects who you are, not who you'd like to be.

To a large extent, printed personal ads have been supplanted by the Internet: The scope is wider, the costs are lower, and the possibilities are nearly endless. The technology hasn't changed the basics, but some additional caution, as well as optimism, is warranted.

If you write well and can be very specific about who you are and what you want, personal ads and profiles can work well. The main thing is to play it safe:

- Don't provide any identifying information (such as an address or phone number) in the ad.
- Meet in a public place.
- Tell someone where you're going and when you plan to be home.
- Don't let anyone bring you home.

If you exercise reasonable caution in using a personal ad or a profile, there's potential here.

A personal ad or a profile is a good way to jazz up your social life and be clear about who you are and what you want, but remember that the person responding to it is a stranger. Use the same caution you would with anyone you don't know.

The same general rules that apply to print personal ads apply to online dating. It's in the same way that 20 years ago, the personals were considered fringe and then moved into the mainstream. Although ten years ago the Internet was considered marginal and overtly sexual, primarily for kinky liaisons or questionable activities or participants, these days Internet dating is pretty darn mainstream and popular, encompassing literally millions of people. Although some people may still be a bit shy about admitting to online dating (how come I can't find a date the "usual" way?), millions of folks view the Internet as a great way of increasing the pool of eligible possibilities.

Your online profile should look very much like the one that you would put in a magazine or newspaper: Pretend that you're paying by the word (even though you're not) so that you are succinct and specific. Studies have suggested that the longer the personal ad (when wordage is charged), the greater the response. (Presumably the reader is implying that the author has a vast and unlimited bank account.) But because there is no per-word charge for online ads, the green effect is less likely, and going on and on may make you look desperate, lonely, and disorganized. Be succinct by giving an idea of who you are and what makes you unique, as well as specifically who you're looking for. For more info, check out *Online Dating For Dummies,* by Judith Silverstein, MD, and Michael Laskey, JD (published by Wiley).

By using some sense, sensitivity, and specificity, online or offline, personals can energize your dating possibilities.

Avoiding Certain Places like the Plague

You may be sorely tempted to go scouting for a date at the office, at a bar, or online at work, *but don't.* Trust me.

- **The office:** I know, you think, "Well, it's nonthreatening and familiar." Yeah, and *everybody* will know about it, and one of you will very likely get fired. Work is about competence, and anything that interferes with that is poison. Most of us succumb to the *M*A*S*H* philosophy of life, based on the popular TV series, but think about it this way: Want to lose your job and your love at the same time? Dating someone from the office confuses your work life with your love life and makes you a likely target of office gossip.

You may be tempted to date friends, sibs, or exes of people you work with, but doing so is still not a good idea, so don't, at least unless you plan to change jobs — voluntarily.

- **Bars:** "What can she possibly be thinking here?" you may wonder. How about it's dark, almost everybody has been ingesting substances that alter perception, and who needs a relationship based on blurred sensibilities? Plus, bars are too noisy to talk in, and you can't see what the person looks like. If nothing else, how do you answer, "Come here often?" It is probably worth mentioning that alcohol is the major drug of abuse in this country, and if you're spending most of your time in bars, you're going to compromise not only your dating possibilities but also your liver and well-being.

- **Online:** Even though I'm a fan of online dating, there are four caveats here: 1) Never use the office computer — it's not private, it's not smart, and you could get both busted and fired. 2) Don't spend too long online before you actually meet in a safe, controlled

environment. 3) Because it's so easy and private, the resultant false sense of intimacy can allow you to divulge too much too soon. 4) The accessibility gives rise to a "shopping" mentality — "I'll just keep looking; I wonder who else might be out there. . . ."

Online dating is primarily about fantasy. It's the illusion of intimacy while still being at arm's length. When you do meet face to face, there is all that expectation. Even with a blind date, you *know* that you don't know. It's okay to chat, but online is the ultimate long-distance relationship. You'll think you know much more than you really know, and that's really tricky. So get off-line quickly.

- **Singles weekends:** These weekends mean too much stress and expectations that are too high. You're better off spending the same money and taking a cruise; at least that way you can feel your money is well spent even if you don't fall in love.

The breakfast of ex-companions

A guy I dated, but with whom I felt no chemistry, and I hosted a series of brunches with all of our "rejects." Not only were they fun and low-key, but both he and six other couples found each other and actually ended up married. Exes have a history in common with you; there's a common link, so it's not strangers meeting (you can both talk about old Joey); and brunch is a pretty nonthreatening meal.

Of course, you don't have to have a brunch. You can organize singles parties at a Chinese restaurant, a progressive supper (one that travels from house to house), or a picnic in the park. The ticket of admission is a covered dish and a friend who you think is quality material but who doesn't make your heart beat fast. Just make sure you have the same number of men and women.

Singles activities are designed to pair you off, but you may have nothing in common but desperation or loneliness, which won't work and doesn't make you look anything but pathetic. If you're going to adopt this approach, at least build up some experience and confidence by doing some of the preferred activities included in the earlier sections.

Planning a Cool Approach

Okay, person who's ready to begin dating for real, we've discussed *who* (both you and other) and we've talked *where* (both places to look and places to avoid, earlier in this chapter). Now, you with sweaty palms, let's talk *how:* how to turn possibility into opportunity, how to go for the gold, how to make the sale — in short, how to get a date.

The eyes have it

First rule: Eye contact is crucial. If you can't connect with eye contact, you can't connect. Eyes are not only the window to the soul, but being connected directly to the brain, they're the primary information gateway for human beings (and we know that everything comes from the brain, in spite of your humming hormones). Make eye

contact. No looking down at your shoes. No checking out buns or breasts or legs.

Focus *your* baby blues on the potential date's baby blues. But for heaven's sake, don't stare (and remember to blink). You want to be perceived as soulful, not psychotic. The goal here is to show that you're interested *and* sane.

From your mouth . . .

After you make the contact with eyeballs, you need to verbalize what your eyes are telegraphing.

Using what works

When you approach someone, take this advice:

- **Be sincere.** The key to being sincere is to mean what you say. Pleeeeze don't practice sincerity in front of the mirror. For sincerity to work, you have to focus on the object (person, please) of your desire and believe what you're saying. In the most basic sense, you are selling yourself, but the soft sell works the very best.

- **Be honest.** If you're a rotten dancer, say in a self-effacing, engaging way that you have two left feet. Don't try to make yourself someone you're not to impress someone you may or may not like. Don't pretend to love jazz, collect Porsches, or own a yacht. On the other hand, telling the truth isn't the same as baring your soul. Also, when it comes to discussing the other person, remember what your momma said: If you can't say something nice, don't say anything at all.

- **Be friendly.** Who doesn't like friendly people? When you're friendly, you smile, you're open, and you're fun to be around.

- **Be positive.** I’m not talking goody-two-shoes here, just pleasant and upbeat.

Avoiding what doesn’t work

When you’re approaching someone, don’t be any of the following:

- **Cute:** Unless you’re 6 years old, the Little Bo Peep routine gets pretty annoying pretty fast.

- **Slick:** When you think of slick, think of snake oil salesmen. People don’t trust slick.

- **Obscene:** Nothing is a bigger turn-off than lewd or disgusting gestures, jokes, and personal observations. Remember you’re in civilized society; if that doesn’t work, pretend your mother can hear every word you say.

- **Silly:** Straws up your nose and lampshades on your head have never been attractive, so give it up and act like an adult.

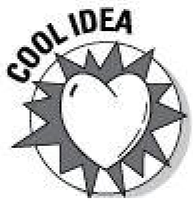
- **Stupid:** Acting stupid puts you in a catch-22: I mean, *really,* you act stupid to attract someone’s attention, but do you really want the attention of someone who finds stupid attractive?

- **Negative:** Gossiping about someone brings up the very real possibility that you would gossip about present company.

- **Whiny:** Please . . . I really don’t have to explain this to you, do I?

A word on compliments

It’s okay to be complimentary as long as the compliment is sincere and at least fairly reasonable and stays away from body parts below the neck and above the ankles. Saying to a fat person, for example, that he doesn’t sweat much isn’t even in the compliment ballpark. Saying “You remind me of my grandmother” (for either sex) isn’t too hot, either.



How to flirt

I know many of the online dating sites encourage you to “flirt.” Here we’re talking about the old-fashioned flirt: what your granny and poppa did, as does your roomie. Flirting online is a whole different ballgame that seems to me more teasing than anything else, but here, you’ve got to be within eyeballing proximity. Telephone flirting is also another science, which we can discuss later. Focus your eyeballs here and pay attention.

Successful flirting is all about fun and confidence and playfulness and sexiness. Unsuccessful flirting is about being too out-there, too sexual, too self-absorbed, and too eager to flirt with anyone. Basic rule: Flirt with your date, not the waiter, hostess, your date’s best friend, or her mom. Here’s some info on how to flirt with style:

- **Be interested.** Few things are sexier than someone who’s totally into you. Paying genuine attention is a great place to start.
- **Lock eyes.** Don’t stare, but connect with your eyes and you have a better chance of connecting with your hearts.
- **Play.** Good flirting is fun. Don’t be afraid to giggle and tease.

- **Touch.** Brush arms, bump knees beneath the table, tweak noses.
- **Flatter.** A sincere appraisal of what you really like about this person is a turn-on. False praise, however, is a total turn-off.
- **Take a chance.** Flirting, by its very nature, is active. Sitting back and waiting for someone to flirt with you may mean you put in more couch time than flirt time. Take a stab. Unless you drool all over your date or flirt-mate, you have nothing to lose. Who doesn't like a little flirting?

End Sidebar

GIRL STUFF

It's okay to compliment men on their:

- **Hair:** Thick, shiny, wavy, healthy locks, a nice cut, an attractive color. Talking hair is pretty safe. But *don't* talk about receding hairlines, bald spots, early graying, or anything else that may be a sensitive topic. Don't make even a casual reference to dandruff; avoid the words *flake* and *flaky* for at least five minutes after talking about hair.

- **Eyes:** Blue, green, black, or brown, all God's children love to hear that they've got nice eyes. Some particularly good adjectives? Try *bright*, *clear, beautiful, expressive*, *warm*, *laughing*, and *sensitive.* Avoid *sexy* until the third date.

- **Neck:** If he's got a neck like a wrestler, tell him. If it's a chicken neck, let it pass.

- **Tie:** Cut, color, style. But don't say you want to use it to tie him to a bedpost — at least not yet. Make sure it's patterned and not grease stained before you comment on the unusual design.

- **Socks:** Some men take a lot of care picking their socks. Stun — and impress — him by noticing, but never lift his pant leg without asking.

- **Smile:** Men love to hear that they've got a charming, handsome, alluring smile.

- **Teeth:** A bit more personal. *Shiny* is good, but *big, dangerous,* or *sharp* should not be noted.

Women find praise for essentially the same things really cool:

- **Hair:** Women spend a lot of time on their hair, and they like the effort to be noticed. But don't touch without asking, be careful about noting an unusual color (two out of three women in America color their hair), and *never* say "dye."

- **Eyes:** The same rules apply for women that apply for men. Like I said before, everyone likes to be complimented on his or her baby blues (or greens or browns or even hazel).

- **Neck:** Complimenting a woman on her neck can be a bit iffy — unless it's long and slender. If her neck is as thick as a linebacker's, you can comment on skin — unless she's wearing something really low cut.

- **Smile:** Women love to hear that they've got a warm, engaging, sweet smile.

- **Teeth:** If you don’t know how to give a compliment on teeth without coming off as an oral surgeon, go for the smile instead.

Just when you think a compliment’s safe . . .

Believe it or not, even conservative compliments can occasionally get you in trouble. I was working on a TV show and a very well-known actor was in makeup with me.

I said, “Love your hair.”

He said, “It’s a piece.”

“Nice teeth,” I responded.

“They’re caps,” said he.

“Beautiful eyes?”

“Contacts.”

At that point, I said, “Nice package,” and left it at that — and I wasn’t even flirting.

Stay away from body parts — even muscles (in *either* sex). Also, complimenting women’s shoes can be a bit tricky, raising the possibility of a foot fetish. It’s just not worth the risk this early on. Avoid the killer *b*’s: buns, breasts, briefs, bazooms.

Admitting you’re not perfect

Given the reality that making the acquaintance of a stranger is tricky stuff (even if you believe that a stranger is just a friend you haven’t met yet), the idea is to be nonthreatening without looking like

a complete wimp. That’s why being vulnerable really works. Consider the following:

- **Asking for help, directions, or an opinion:** Most people are more than willing to jump in and help out, so take advantage of that tendency. Helping others brings out the best in all of us and also feels safe. At that moment, you’re in control. (Supermarkets are a natural.)

- **Admitting that you’re nervous:** Admitting that you’re nervous because you think someone is so cool is complimentary and sweet and honest. But once is plenty; more than that is whiny and makes you sound like an overstrung bundle of nerves. Panic isn’t sexy, and it’s sometimes contagious.

- **Admitting that you don’t normally do this but you’re so inspired that you’ve ignored your usual shyness, fear, or sense of propriety:** Think about it: Aren’t you impressed when someone puts in extra effort and seems to be doing something for the very first time and *you* are the motivation? Heady stuff.

Being persistent is okay as long as your persistence can’t possibly be mistaken for stalking behavior.

Perking up pick-up lines

Don’t even think about using lines like these:

- “Come here often?”

- “What’s your sign?”

- “I must have died and gone to heaven, because where else would I see an angel like you?”

- “If I told you that you have a beautiful body, would you hold it against me?”

Begin Sidebar

Do or dare: Making the approach

I was once at a wretched party in the back room of a bar in San Francisco. To make matters worse, the women outnumbered the men 10 to 1. But in the front part of the bar, there were all these cute guys. So I said to the hostess, “Why don’t you invite them?” She snottily replied, “Why don’t you?” I took it as a challenge and meandered up to a group of five guys and said, “Somebody just bet me a dollar I couldn’t convince the five cutest guys here to come to the party, and I could use the money.” Not only did they laugh and join the party, but three of ’em asked me out. This is something I never would have considered doing if I hadn’t been “dared.” Remember what Helen Keller said: “Life is daring risk, or it’s nothing at all.”

End Sidebar

The danger with overused, hackneyed pick-up lines is that they generally end up sounding like the equivalent of “Oh, baby, baby, hmm, hmm, hmm.”

So rather than practicing a pick-up line, follow these two guidelines:

- **Focus on the situation and your feelings.** “I couldn’t help myself; I just had to come over and tell you your smile was keeping me from concentrating” is ever so much better than “New around here?” “Do you know the hostess?” “Heard any good jokes?” and so on.

- **If the line sounds like a title to a country song, don’t use it.**

Of course, an original pick-up line can be memorable. I have never forgotten a guy who said he knew I wasn’t from around here (I was in Alaska at the time) because I didn’t smell like fish. While I’m sure this line probably worked for him once or twice, I just giggled and remembered the line, not him.

Never say, “My wife doesn’t understand me” or “You’re the best-looking person in the room” or “Want to spend the night with me?” on the assumption that if you don’t ask, you don’t get. We’re talking about finding a date, not spending the night in jail.

I know the Internet encourages premature revelations, but don’t try to match your speech to your Facebook comments, and don’t comment about how your date really seemed different online. Dating is about getting to know one another organically, not running your own version of spy school or a lie detection agency. Don’t reveal too much initially or make yourself look like a spy. Go gently into this dating game, and you’ll have a great deal more fun — not to mention success.

Part V
Going Global

Featuring chapters from:

- The 3rd edition of *British History For Dummies* (print ISBN: 978-0-470-97819-1; ePub ISBN: 9780470978368; eMobi ISBN: 9780470978375), by Sean Lang.

- The 2nd edition of *Canadian History For Dummies* (print ISBN: 978-0-470-83656-9; ePub ISBN: 9780470676783 eMobi ISBN: 9780470676790), by Will Ferguson.

- The 2nd Australian & New Zealand edition of *Rugby Union For Dummies* (print ISBN: 9780730376569; ePub ISBN: 9780730376583; eMobi ISBN: 9780730376590), by Greg Growden.

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http://cma.wiley.com/WileyCMA/Section/id-611932.html

In this part . . .

The *For Dummies* series is an international phenomenon, and this part gives you some global perspective, some history, and some history to be made.

Follow along with the sometimes unintentional growth of the British Empire in a chapter from *British History For Dummies.* Read about how World War I impacted Canada in a chapter from *Canadian History For Dummies.* And learn about a different kind of international battle — the 2011 Rugby World Cup — in a chapter

from *Rugby Union For Dummies, 2nd Australian & New Zealand Edition*.

Chapter 18

The Sun Never Sets – But It Don't Shine Either

In This Chapter

- Creating an empire without meaning to: How the British did it
- Building empire in America, India, Australia, New Zealand, China, and Africa
- Understanding what went wrong in India and South Africa

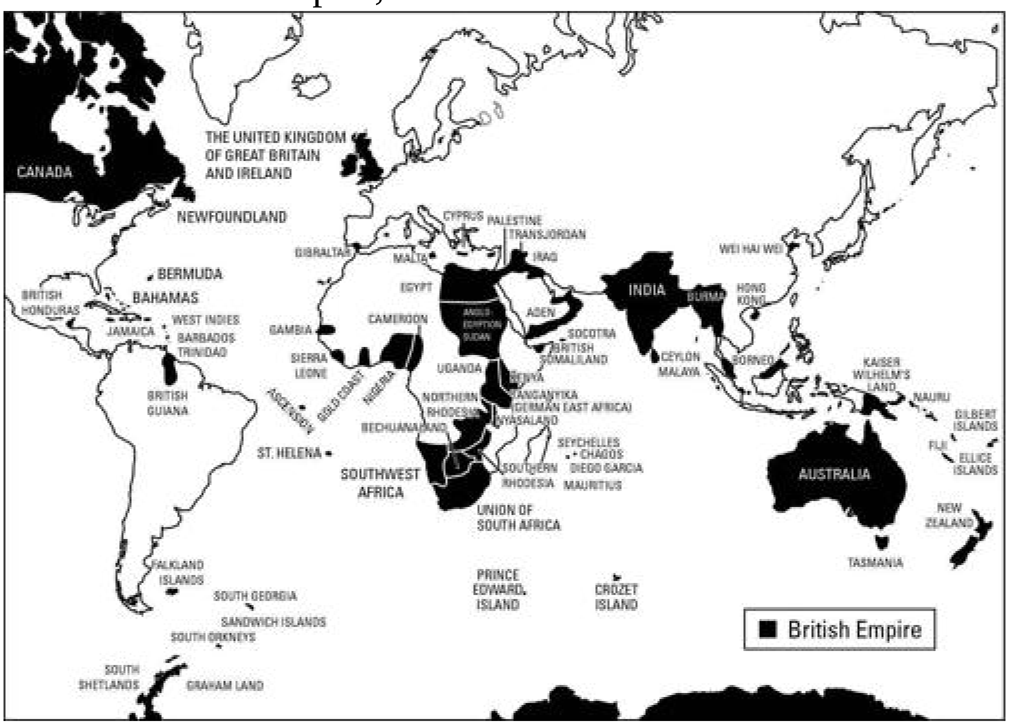
A historian once said that the British got their Empire in 'a fit of absence of mind', as if they'd gone out to the shops one day and come back with a huge Empire without any recollection of having bought it. There is some truth in this idea. The point is that no one ever sat down and said, 'Right, this Empire then. Which bits of the world are we going to need?' Empire building was much more haphazard, and the British often opposed it. After all, if you take somewhere over, you've got to defend it and maintain it, and doing so costs money. And ultimately, money was one of the main things British imperialism was all about.

Figure 18-1 shows the Empire at the peak of its expansion in 1920. Many of the countries in the Empire at this time had been taken from Germany at the end of the Great War, other countries – such as the American colonies – would have featured on an earlier map, but had long since been independent by this time.

Anyone writing about the British Empire nowadays has a problem. On the one hand, the Empire was an appalling story

of greed, cruelty, massacre, genocide, theft, and pretty cynical self-interest by white Europeans exploiting weaker people all over the world. But Empire was also a tale of high hopes and dreams, of enormous energy and enterprise, of people who really did believe they were making the world a better place and helping those less fortunate than themselves. The Empire spread huge technological and political advantages all around the globe, but it did so at a terrible and shameful cost in human suffering. For historians, getting the balance in the story right can be tricky.

Figure 18-1: The British Empire, 1920.



New World Order

To understand how the British Empire got started, you have to go back to the sixteenth century and Tudor times – doublets and hose, and men with doilies round their necks. An Italian sailor called Giovanni Caboto arrived at the court of King Henry VII. Would the king be interested in stumping up the cash for a voyage to the New World? Now, a few years earlier Henry had turned Columbus down,

and he didn't want to make the same mistake again. So he said yes, and John Cabot – the English couldn't cope with his real name – sailed west until he hit 'New-found-land'. He didn't know it, but he was also founding the British Empire.

Newfoundland proved very good for fish, which was big business in those days – no meat allowed on Fridays or in Lent, so demand was high – but what the English really wanted was to get into the highly profitable spice trade with the East, and to do that they needed to get past the New World and on to Asia, if they could only find the way through. But they couldn't. One group did try to settle in the New World in Henry VIII's reign, but found so little food there, they ended up eating each other. So by Elizabeth I's time, the English had come up with a much better way of making money out of America: Robbery.

Imperial Spain was *the* world superpower, thanks in part to her South American gold and silver mines. The Spanish forced the locals to mine it and then shipped it off to Spain. The English simply ambushed the ships.

Colonies in the New World

In Elizabeth I's reign (1558–1603) the English had their second go at setting up a colony in America.

In 1584 Sir Walter Raleigh found a site at Roanoke in Virginia (named after Elizabeth, the 'Virgin Queen'), but the colony only lasted a year. By the time a second colony was set up at Jamestown in 1607 King James I's anti-smoking drive had reduced the demand for tobacco. Virginia collapsed. In addition, the colonists tried to swindle the local tribes, so they massacred the colonists.

The failure of the Virginia colonies would've been the end of the story of British colonialism had it not been for all the religious strife back in England. The Pilgrim Fathers, the most famous religious

refugees in history, hired the *Mayflower* in 1620, sailed to the New World, landed in Massachusetts, and set up another colony. That this group made it through the first winter was a bit of a miracle – and solely due to the local tribes who stepped in and lent a hand – but the colony survived. In 1630 John Winthrop led another group of Puritans to Massachusetts, and two years later Catholic colonists arrived in Maryland. The Scots decided to join in with a Scottish colony at what they called Nova Scotia (New Scotland), and this might have worked had it not been for politics: Charles I lost a war with France, and as part of the peace deal, he agreed to hand Nova Scotia over to the French.

By the end of the century, the English had enough colonies in the New World to rival the French and the Spanish.

Hey, sugar sugar

Initially, the English didn't really know why they wanted the colonies. When the government asked the Pilgrim Fathers what they intended doing in the New World once they arrived, the Pilgrim Fathers looked a bit embarrassed and mumbled something about maybe doing a bit of fishing.

Once the English got to the New World, of course, they found all sorts of useful things to sell. They found furs – European winters were getting a lot colder then, so these were very welcome – tobacco, fish, and potatoes. But the king of all products, the one that brought the pound signs to the eyes, the one that really mattered, was sugar.

Sugar made all the travails of colonisation worthwhile. You could eat it, shape it, use it to sweeten anything from cakes to drinks, and sugar tasted good! But harvesting sugar took a lot of hard work – which is why this British Empire in the New World was based so heavily upon slavery. The crucial fact to know here is that the slave trade made the sugar islands rich, so rich, in fact, that the British

seriously considered giving Canada back to the French in return for just one sugar island in the Caribbean. Even ports that never saw a slave made money out of the slave trade. Bristol and Liverpool were small seaside towns: The slave trade made them the richest ports in Britain.

After many years of arguing about the slave trade, the British finally abolished it in 1807 and abolished slavery throughout the British Empire in 1833. By then they'd worked out a way of growing sugar beet at home, so there was less need for slave labour in the Caribbean colonies anyway.

India Taken Away

The story of the British in India begins on the very last day of the sixteenth century, when a group of merchants met in London to set up the East India Company to conduct trade with the East. The first Englishman to go out, Sir Thomas Roe, worked out a very good deal with the Mughal Emperor which gave the English a trading base in Surat on the west coast. Then King Charles II married a Portuguese princess called Catherine de Braganza, and she gave him the Indian port of Bombay (Mumbai) as a wedding present!

Gradually the English, like the French and the Portuguese, who also had trading bases in India, got sucked into the violent and unpredictable world of Indian politics, which basically meant taking sides in a series of very complex and bloody civil wars. These European trading companies began to set up their own armed forces of Indian soldiers under European officers, and by the eighteenth century the British East India Company (we can call it British by the eighteenth century) had a full-scale army with which to square up to

the French East India Company – and its own full-scale army. In 1751 the British Company's army, under its rather wild young commander Robert Clive, defeated the French Company army at Arcot and more or less drove the French out of southern India.

Black Hole in Calcutta

In 1756 the British heard disturbing news from Bengal: The Nawab of Bengal had attacked the British garrison in his capital, Calcutta, beaten them and taken many of them prisoner. He locked them up in a small cellar overnight, but the night was stiflingly hot, and in the morning many of the prisoners had died. This cellar became known as the Black Hole of Calcutta.

The 'Black Hole of Calcutta' is important, because it was one of the main reasons the British gave for taking India over, and for years British children learned about the incident as a terrible atrocity and a sure sign that Indians weren't to be trusted. Exactly how many people died is a matter of some dispute. The British claimed that 146 men were locked in and only 23 survived, but historians dispute this, and in any case whether the deaths were intended is by no means clear. As so often in history, what actually happened isn't what matters so much as what people thought had happened. The British were convinced that the Nawab killed the men deliberately, and they set out for revenge. And that revenge meant regime change in Bengal.

Clive headed north and met the Nawab and his French allies at Plassey in 1757. Clive had 3,000 men, British and Indian; the Nawab had 68,000 Bengali and French troops. Think of that ratio as 3 against 68. Yet Clive won. How? Easy. He cheated (mind you, with odds like

that, who can blame him?). Clive made a secret deal with the Nawab's relative, Mir Jaffir. If Mir Jaffir would keep his troops out of the battle, the British would put him on the throne of Bengal. Which they did, though much good being on the throne did him. After Plassey, the Mughal Emperor handed Bengal over to the British, so Mir Jaffir was no more than a puppet controlled by a British governor. He was the first of many.

The Battle of Warren Hastings

Everyone knew what went on in the East India Company: Shady dealings, back-handers, and chaotic accounting. By the 1770s the company was nearly bankrupt (think Enron). Clive was hauled back to England to face corruption charges. The man sent out to India to clean things up was Warren Hastings. He'd studied Indian culture and languages, and he was very good at admin. Unfortunately, Hastings was also very difficult to get on with. He was embroiled in bitter arguments with the three-man council he was supposed to work with and even wounded one of them in a duel, which didn't help. During his time in office a terrible famine also hit Bengal, which killed five million people – a third of the entire population.

Hastings's enemies had friends in London, and they got him recalled to face a long list of charges. The trial was held in Parliament with some of the leading Whig politicians heading up the prosecution. The trial dragged on for years. Eventually Hastings was found not guilty, but his career was in ruins. The government decided leaving India to be governed by a private company was no good, and it started gradually taking over India itself.

Great game, great game!

After Warren Hastings (see the preceding section) the British took a new line in India. Instead of trying to fit into the Indian way of

doing things, they would make the Indians do things the British way: British laws and British education. They stopped bothering to learn Indian languages and Indian history and even let Christian missionaries in. But the British were worried about the Russians moving in, too – if you look at a map, you'll see that idea wasn't completely silly. So the Brits sent spies and secret agents up to the North West Frontier to keep an eye on the Russians. They called this intriguing the 'Great Game'. India's neighbours were going to join in the game, whether they liked it or not:

- **Afghanistan, 1839–42:** The British were afraid that the Russians were going to invade India through Afghanistan, so they sent an army into Kabul and put their own man in charge, a hapless character called Shah Sujah. The Afghans knew a British puppet when they saw one. They started shooting British soldiers in Kabul and took command of the narrow passes through the mountains, so the British were cut off. When the British finally did retreat, the Afghans shot them to pieces. Then they did the same to Shah Sujah.

Invasions of Afghanistan have a habit of going badly wrong. The British imposed another puppet government in 1878 and the Afghans overthrew that one, too. The British had to launch a Second Afghan War and even after that conflict they still didn't have much control of the country. In 1980 the Soviet Union invaded Afghanistan and installed a pro-Russian government, but after eight years of guerrilla fighting they too had to pull out. An American and British coalition invaded Afghanistan in 2001 in retaliation for the 9/11 attacks on New York and Washington, which had been backed by the Afghan Islamic regime, the Taliban. Just like the British in the

nineteenth century, the coalition forces conquered the country fairly easily and then found themselves fighting an ever larger and fiercer guerrilla war. Afghanistan is one area of the world where knowing your history is well worth the effort!

- **Sind, 1843:** British commander Charles Napier took the North West Indian state of Sind basically in revenge for what had happened in Afghanistan the year before. You could call the attack unprovoked aggression, and you'd be right. According to legend, he even sent a joke message – *Peccavi!*, which means 'I have sinned' in Latin. Get it?

- **Punjab:** This Sikh kingdom was falling into chaos after its great ruler Ranjit Singh died. The Sikhs invaded British territory, and after two tremendously bloody campaigns (1845–6 and 1848–9), the British drove them back and took over.

- **Burma:** The British attacked Burma three times (1824–6; 1852; 1885–6) and finally took the whole country over. Why? Mainly so the French couldn't have it. No-one asked the Burmese for their opinion.

This is mutiny, Mr Hindu!

What, you may ask, did the Indians think of what the British were doing? The British hardly seemed to wonder. They assumed the Indians were happy and that everything was hunky-dory. Boy, were they wrong. In 1857 India rose in revolt, for three main reasons:

- **The 'Lapse' rule:** This was an interesting system the British came up with for when an Indian ruler died. If no heir existed according to British rules, then the succession 'lapsed' to Britain –that is, the

British took it over. The fact that an Indian heir existed according to Indian rules didn't count!

- **Greased cartridges:** Indian soldiers, or sepoys, were issued with new bullets that were coated in grease. According to the rumours, the grease was either cow fat, which Hindus couldn't touch, or pig fat, which Muslims couldn't touch. Whatever the truth was, the British told the sepoys to stop grumbling and use the bullets.

- **An old prophecy:** An old story said that British rule would end a hundred years after the battle of Plassey in 1757. Now it was 1857. Spooky!

In 1857 the sepoys at Meerut in northern India refused to use the bullets, killed their officers, and started a huge rising against British rule. They dragged the old Mughal emperor out of his happy retirement and told him he was to lead them; various Indian rulers seized the chance to get their kingdoms back; and the British found themselves cut off in towns like Cawnpore (Kanpur) and Lucknow.

Make no mistake: This rebellion was very bloody. At Kanpur, the Indians cut the bodies of British women and children up and threw them down a well. The British sewed captured Muslims up in pig skins, hanged prisoners from trees without any sort of trial, made Indians lick blood up from the ground, and used an old Indian practice of tying prisoners to cannons and blowing them to pieces. Afterwards, both sides were deeply shocked by the violence. The British government took over completely from the old East India Company and tried – very reluctantly – to give Indians more of a say in governing the country. The Indian Mutiny, as the British insisted on calling this event, was a terrible warning of what could happen if they got governing India wrong.

Cook’s Tour: Australia and New Zealand

While the British were busy conquering India (see the preceding section), some very different empire building was going on further south. The British had got keenly interested in the possible uses of exotic plants, and the Ad-miralty sent out ships, like HMS *Bounty*, to go and find them. We all know what happened to the *Bounty*, but Captain Cook on HMS *Endeavour* was rather more successful. In 1770 he sailed into such a rich collection of plants that he called the place Botany Bay (in what is now New South Wales, Australia), and claimed it for Britain before going on to explore the rest of the Pacific. The people who actually lived at Botany Bay had tried to stop Cook and his men from landing. And they weren’t the only Pacific islanders who smelt trouble when the British arrived – Cook was killed by islanders in Hawaii – but the British weren’t going to let his murder stop them.

The British were used to sending prisoners over to the American colonies – it was cheaper than looking after them in prison – but after America became in-dependent, they had to look elsewhere. ‘How about Botany Bay?’ asked some bright spark. ‘It’s on the other side of the world, so if they do survive, there’s a good chance they won’t come back.’ The first shipload arrived in 1788.

The convicts were treated like animals, even though the only crime some of them had committed was stealing a loaf of bread to feed their family at home. When these prisoners were released, they simply pushed the Aborigines off their land. But the situation was much, much worse in Tasmania. Tasmania’s a small island with lots of poisonous snakes, so the British thought it was the ideal place to dump their hardest criminals. These *bushrangers*, as they were called, hunted the Aborigines for sport – with official encouragement. Within seventy years the Aborigines were dead. All of them. If you want an example of genocide, British Tasmania is a good place to start.

New Zealand didn't escape. The Maoris were luckier than the Tasmanians – the Brits had a habit of recognising some peoples as 'noble savages', normally based on how well they fought, and they reckoned the Maoris fitted the bill. By the 1840 Treaty of Waitangi, the Maoris handed the country over to the British and the British nobly refrained from wiping them out. Instead, they flooded New Zealand with European settlers and simply drove the Maoris off their land. Depressingly familiar scene, isn't it?

Opium? Just Say Yes: China

With all of the wars the Brits fought to secure land and routes throughout the world, a pretence could at least be made that the British were trying to promote trade or good government or something. But even at the time, the British themselves couldn't come up with much of an excuse for the opium wars with China.

Begin Sidebar

A Franklin's tale

One thing the Brits never gave up on was the idea that a way must exist into the Pacific round the north of Canada. (A way does exist, but so far into the Arctic Circle that it's hardly worth bothering about.) In 1845 Sir John Franklin, a naval commander, Trafalgar veteran, and former governor of Tasmania, set off with two ships, HMS *Erebus* and HMS *Terror*, to find that wretched North West Passage. And he probably did find the passage, but he never came back to tell the tale. The two ships got trapped in the ice, and the men tried to get home over land. Even though they had the latest tinned food, none of them made it home. In the 1980s some of the bodies were found, perfectly preserved by the cold. They'd died from lead poisoning from the tins.

End Sidebar

The East India Company found that it could make a packet by exporting opium to China, despite all the Chinese government could do to stop it. When the Chinese raided the drugs ships and warehouses in 1839, the British Foreign Secretary, Lord Palmerston, sent a fleet of gunboats to Canton and opened fire. The Chinese had to give up Hong Kong, agree to let the British pump them as full as opium as they liked, and not to stop honest British drug peddlers ever again. But the Chinese did try to stop the dealers. In 1856 the Chinese arrested a British ship for piracy; the Brits invaded China again. Invasion was even easier this time because a civil war was going on in China and the British had the French on their side. They took Beijing and forced the Chinese to open even more of their ports to British trade.

In the twentieth century, the Chinese called all these nineteenth-century agreements ‘unequal treaties’ and refused to consider themselves bound by them. This refusal is what lay behind the Chinese government’s determination to get Hong Kong back from Britain in 1997 – which it did.

Wider Still and Wider: Scrambling for Africa

You may not guess this detail from everything so far, but until the 1880s, the British weren’t actually all that interested in getting colonies. They cost a lot of money for no very obvious return. But in the 1880s, something changed. Suddenly the British became really keen on their Empire. They didn’t just like their Empire, they believed in it. They started calling it ‘The Empire on which the sun never sets’ – a name with two meanings: One, the Empire was spread so far around the globe that the sun was always shining on some part of it, and two, that it would go on for ever. They called their Empire one of the greatest forces for good the world had ever seen. And they started

taking over more and more of the world’s surface, especially in Africa.

For a long time, the Victorians didn’t really ‘do’ Africa. They thought of Africa as the ‘Dark Continent’, full of jungle and disease and – well, no one really knew. The man who changed the popular opinion of Africa was David Livingstone, the Scottish physician and missionary who first went out there in 1841. Everyone loved reading his reports. And they began to dream. Maybe there was more to Africa than they thought? Like gold? Or diamonds? Or power . . . ?

Zulu!

Okay, you’ve seen Michael Caine and the gallant Welsh holding off the entire Zulu army – *thahsands* of them. But what really happened? This story is about two empires, one British, one Zulu. The Brits come into the story when they took the Cape of Good Hope – that area’s the bottom bit of South Africa – off the Dutch in 1795, during the French Revolutionary Wars. The Cape of Good Hope was such a handy base to have, halfway between Britain and India, that the British decided to keep it. The Dutch didn’t like losing the Cape, and they liked it even less when the British abolished slavery in 1833. The Dutch lived by slavery. So they upped sticks and set off on the Great Trek to get away from the British and find some new Africans they could enslave.

The Dutch set up two states, called the Transvaal and the Orange Free State; while the British were left thinking ‘Wouldn’t it be a good idea if we could take over the Dutch areas?’ but not doing anything about it. Yet.

Meanwhile, a small local tribe called the Zulu was doing rather well for itself under its – shall we say, totally ruthless? – king, Shaka and setting up a large empire which even made the Dutch very nervous. In 1879 the Dutch asked the British for help and the British Governor of Cape Colony, Sir Bartle Frere, came up with a Cunning Plan. ‘Why not help the Dutch by picking a fight with the Zulu (who had no quarrel with the British) and wiping them out? The Dutch will be so grateful, they won’t notice when we take their land over as well.’ Not a great exponent of moral philosophy was Sir Bartle Frere. So in 1879, without any provocation, a British army under Lord Chelmsford invaded Zululand. And immediately hit trouble.

The Zulu wiped out an entire British army column at Isandhlwana. The British had guns, but they couldn’t open the ammunition boxes because they hadn’t brought the right spanners! The Zulu went on to attack the small base at Rorke’s Drift – the battle re-enacted in the film *Zulu*, and yes the British (only a few of whom were actually Welsh) did hold them off, though by rifle fire rather than massed Welsh male voices singing (though that tactic would’ve done just as well). Bartle Frere’s little plan was going badly wrong.

Dr. Livingstone, I presume?

In a story with precious few heroes, David Livingstone does stand out as a good guy. Everyone liked him – except slave traders. He was a doctor and a missionary, and he went to Africa to spread the gospel, heal the sick, and find out a bit more about the place. He managed all three. Unlike the people who came after him, Livingstone respected the Africans and didn’t seek to disrupt their way of life. A tale exists that he once found some diamonds but threw them away because he knew what would happen if other people found them. He would have been horrified if he’d been able to see what would happen as a result

of his reports. He got a taste of future events when he met Henry Morton Stanley, the Welshman sent out by the *New York Herald* to ‘find Livingstone’. (Livingstone wasn’t actually lost; it was just that everyone else wanted to know where he was.) Stanley was an appalling man, dishonest and a sadist to boot – thinking of anyone less suited to working with Livingstone is difficult. Livingstone died loved by all and was buried in Westminster Abbey; Stanley went on to help King Leopold of the Belgians set up a brutal tyranny in the Congo. He got a knighthood (a British one).

End Sidebar

Ultimately, the British won: Even Lord Chelmsford couldn’t lose a whole campaign with rifles and cannon against spears and shields. But even worse events were to come.

The wild Boers

Two years later, the British marched into the two Dutch republics (see the section above). They thought the Dutch Boers (farmers) would be only too pleased for British protection, but they weren’t. The Dutch fought back, and these farmers proved deadly accurate marksmen: They slaughtered the British at the Battle of Majuba Hill. The Brits pulled out of the Transvaal as fast as they could run. (For the second round of these Anglo-Boer wars, see the section ‘The Anglo-Boer War: A hell of a lesson and a hell of a shock’ a bit later on in this chapter.)

One for you and two for me – cutting up Africa

After being cut to pieces by the Zulu and by the Boers, you’d think the British would have had enough of Africa, but you’d be wrong. Within a year they were back, this time in Egypt. Egypt was

important to Britain because of the Suez Canal – easily the best way to Britain's colonies in India and the Far East, and the canal was run by the French and British governments. So, in effect, was Egypt, which is why an Egypt-for-the-Egyptians movement got going. So Gladstone, of all people sent in a military force under Sir Garnet Wolseley to deal with the insurrection. Which he did, though the British now found they were lumbered with all Egypt's problems, whether they liked it or not.

Khartoum capers

Egypt's biggest problem was the Sudan, which was ruled by Egypt but didn't want to be. A big Muslim fundamentalist rising was going on in the Sudan, led by the Mahdi (a sort of Muslim Messiah). The government in Cairo sent an army into the Sudan to deal with the Mahdi under a British officer called Hicks, but Hicks and his men got wiped out (this was becoming a habit). Gladstone decided enough military disasters had occurred in Africa, and that Cairo (which was now controlled from London, don't forget) pulling out of the Sudan altogether would be best. Some Egyptian civil servants and Europeans still resided in the Sudanese capital, Khartoum, so in 1884 Gladstone sent General George Gordon to get them out. Bad choice.

Gordon was another religious fanatic, but this time a Christian one. He wanted a trial of strength with the Mahdi, so instead of evacuating Khartoum, he fortified it. He didn't have many troops but he hoped that Gladstone would send him some. Gladstone thought Gordon should have stuck to his instructions, and refused to send him any reinforcements – even though the press and the queen were screaming at him to do so. By the time he finally gave in and sent a force out to Khartoum, it was too late: The Mahdi had taken Khartoum and Gordon was dead. Public opinion in Britain was outraged (they changed Gladstone's nickname G.O.M – Grand Old

Man – to M.O.G – Murderer of Gordon) but Gladstone thought Gordon deserved everything he'd got.

The other countries in Europe didn't see why the British should have all the fun in Africa. So the French started taking over North and West Africa, the Italians moved into Tripoli (Libya) and Ethiopia (though they moved out again pretty sharpish when the Ethiopians whipped them), and the Germans moved into East Africa. King Leopold of the Belgians took over the entire Congo basin as a sort of private estate and ran it as a massive slave labour camp. The period was a mad scramble – the Scramble for Africa.

The British, of course, didn't like all these foreigners moving in on 'their' area, so they started taking more land, too. Sometimes they set up companies, like the Royal Niger Company which created Nigeria by drawing straight lines on maps right through different tribal areas. This arbitrary creation is why Nigeria fell apart in civil war in 1967 and why Nigeria remains a deeply divided country to this day.

Cecil Rhodes, the gung-ho British prime minister of Cape Colony, dreamed of running a railway on British territory all the way 'from Cairo to the Cape'; unfortunately, the French had a similar idea, only they wanted French territory across Africa from West to East. Someone was going to have to give.

Welcome to the Middle of Nowhere

The big showdown between the British and the French in Africa happened at a tiny place called Fashoda in the Sudan. There was nothing to see at Fashoda. Nobody wanted it, probably not even the Fashodans. But in 1898, Fashoda hit the headlines when it was the meeting place for two very different military expeditions:

- **The British, heading North to South:** A large British army under General Hubert Kitchener had set out to conquer the Sudan and to get revenge for what happened to Gordon (see the preceding section, 'Khartoum capers').

- **The French, heading West to East:** A small French expedition consisting of Captain Jean-Baptiste Marchand, three bearers and a dog, but with a very big French flag, was out to claim the Sudan for la Belle France.

Kitchener's men won the battle of Omdurman against the Sudanese due to them having taken the precaution of stocking up on machine guns for mowing the enemy down in large numbers. Just as they were settling down to their post-massacre tea and biccies, French Captain Marchand arrived and, after much bowing and saluting, told them, in a very high voice, to kindly get the hell off French territory – *Zut alors!* General Kitchener told the little chap that he admired his courage but that he had ten thousand British troops at his back plus a large number of cannon and, if Captain Marchand didn't turn round and march back the way he'd come pretty sharpish, he'd feel the imprint of some of their boots on his backside. 'Zis means war!' fumed Captain Marchand, as he sat down to write a very stiff postcard to Paris. And, unbelievably, the incident nearly did cause a war.

The French took *l'affaire Fachoda* very seriously (they still do). When the British had stopped laughing, they gently reminded the French that, at that stage, the French had only one friend in the world and that was the Russians, and they weren't going to lift a finger to help. The whole situation blew over. No, my friends, when it came to fighting wars in Africa with the whole world lined up against you, no one could touch the Brits. (You can see this British characteristic in the section 'The Anglo-Boer War – one hell of a lesson and one hell of a shock', later in this chapter.)

The Colonies Grow Up – As Long As They're White

If you'd asked British people in the nineteenth century what their Empire was for, they'd say that they were governing all these people until they were ready to govern themselves. And if you asked when that might be, they'd point proudly to colonies that were doing just that:

- **Canada:** The French Canadians couldn't stand the English, English couldn't stand the French, and the whole place had had to be divided in two back in the eighteenth century. By 1867 the country's all joined together again and allowed to govern itself.

- **Australia:** Complete shambles, especially after the gold rush of 1851. Proper government introduced state by state until, in 1901, the Aussies are ready to rule themselves. We taught them to play cricket too. Bad mistake.

- **New Zealand:** Economy doing well. Lots of sheep. Gold there, too. More sheep. Ready to govern itself by 1907. Did I mention the sheep?

If you happened to point out that this steady march to self-government seem-ed a tad white, you'd get a lot of talk about how, of course, coloured people weren't so well advanced, and would take longer to be ready to govern themselves, and it wasn't in their nature, and so on and so on. And if you persisted, you might learn about the riots in Jamaica, which the British took as proof that some people (read that as non-white people) needed British rule (read that white British rule) for their own good. For the details about the events in Jamaica, see the sidebar 'Rum goings-on in Jamaica'.

Begin Sidebar

Rum goings-on in Jamaica

Jamaica's economy collapsed when Britain got rid of slavery in 1833 and didn't think through what to put in its place. By the 1860s the blacks in Jamaica were desperately poor and asked the government to reduce their rents. When the government said no, a group of women marched into Kingston and stoned some sentries. All hell broke loose. Very serious rioting broke out, with sickening violence. One man had his tongue torn out, another was thrown into a burning building, a third was literally hacked to pieces – and then Governor Edward Eyre took a hand.

Eyre hunted the rioters down and shot or hanged them without even stopping to inquire if they had had anything to do with riots. He even made the rioters hang each other. He had a thousand homes burned to the ground and 600 people flogged, often with wire whips. He reckoned the trouble had all been caused by the Reverend G. W. Gordon, a member of Jamaica's House of Assembly – the Jamaican Parliament – so he had him arrested and hanged, and no, he didn't bother with a trial. The Reverend Gordon was black, you see.

What happened to Eyre? He was sacked and recalled to face trial. Some people thought he was a murderer, others thought he was a hero. The trial found him Not Guilty. One last point, though. Before the trouble, Jamaica had at least given black people the vote. Now they lost it. Hardly worth abolishing slavery, was it?

End Sidebar

Lion Tamers

A lot of people will tell you that the British won their Empire by using cannon and machine guns against people armed with spears and clubs, but that view is by no means always true. In many cases – India

is a good example – they were up against people every bit as well armed and trained as they were. There were always people who were ready to stand up to the British and tell them where to get off.

What about the Irish?

The Irish were very active in the Empire, but they didn't see why they should be treated as a colony at home. Despite the Act of Union, a British colony was more or less what Ireland was, with thousands of Irish tenants kept in utter poverty by landlords who often couldn't even be bothered to come and visit their own estates. So the Irish decided to initiate some changes.

They campaigned for a fairer system of rents – you know, a system that didn't involve them being evicted and having their cottages demolished by the local constabulary. The campaign got nasty: Landlords who evicted tenants were boycotted – completely shunned, as if they'd got the plague – and if that tactic didn't work they often got shot. Gladstone's government gave the police special powers to lock people up, but in the end, Parliament had to tackle the rent question, and it did, quite successfully. (If they'd tackled the problem to start with, they'd have saved everyone a lot of bother.)

By then, however, the Irish had moved on to the question of Home Rule, which didn't quite mean being independent, but did mean getting the Irish Parliament back. The leader of the Home Rule League was an Irish Protestant MP called Charles Stuart Parnell (pronounced *Par*nul), and he knew just how to drive Prime Minister William Gladstone up the wall. He obstructed parliamentary business by just talking for hours on end (and when his throat gave way another Irish MP took over) until he forced Gladstone to do something about Home Rule. Parnell's own role had to stop when his love affair with Kitty O'Shea – er, *Mrs* Kitty O'Shea – became public knowledge, but by then Gladstone had decided that he'd always

believed in Home Rule anyway. Unfortunately Parliament didn't agree: Gladstone split his party and in 1886 his Home Rule bill was thrown out. He tried again in 1893 with a stronger majority, but this time the House of Lords threw the bill out. The Irish were going to have to wait for Home Rule.

The Anglo-Boer War: A hell of a lesson and a hell of a shock

The Boer republics in South Africa (see the earlier section 'Wider Still and Wider: Scrambling for Africa' for the background to this section) found they were sitting on some of the world's largest diamond mines. The British wanted them. Many British people went to work in the Boer republics, and the British government complained loudly that they weren't allowed to vote, but lack of franchise was just an excuse really. In 1895 London and Cape Town secretly backed an illegal raid into the Transvaal led by a hot-headed adventurer called Dr Starr Jameson – the idea was to spark off a rising by the British settlers, but the Transvaal government got wind of the plan and arrested the raiders. London and Cape Town then desperately tried to deny they'd known anything about the plan. No one was convinced.

The Boers reckoned (probably rightly) that the British would launch a full-scale invasion, so they decided to attack first. In 1899 they invaded British territory. At the Battle of Spion Kop, they slaughtered the Highlanders; they cooped the Brits up at Mafeking, Ladysmith, and Kimberley; and they so trounced the Soldiers of the Queen that the attack was, as Kipling said, one hell of a lesson.

Ultimately, sheer weight of numbers (the British outnumbered the Boers) was bound to tell, but even when the British had taken all the Boer towns, the Boer commandos (guerrillas) took to the veldt and started guerrilla raids. General Kitchener then came up with the idea of concentration camps. The idea was to herd the entire Boer

population together where they couldn’t hide or supply the commandos. Unfortunately, without proper water, sanitation, or food supplies thousands of people were bound to die in these camps, and they did. And not just white South Africans either: Black camps existed, too. Yes, Britain won the Anglo-Boer War, but she won precious little credit for doing so. The great Imperial Dream was turning into a nightmare.

Chapter 19

Borden and the Great War

In This Chapter

- Europe drags the world into a bloody and pointless war
- Canadian soldiers distinguish themselves at Ypres, Vimy Ridge, and Amiens
- Conscription threatens to tear Canada apart
- Prime Minister Robert Borden wins political independence for Canada

In the 1911 election, Laurier's Liberals campaigned in favour of free trade and closer economic ties to the United States. This seemed sensible enough, especially to Western Canadians, but the mood was soured when American annexationists south of the border let out a hearty cheer. For them, free trade was the first step towards a full-scale takeover of Canada.

We are preparing to annex Canada, and the day is not far off when the American flag will float over every square foot of the British North American possessions — clear to the North Pole.

— Champ Clark, Speaker of the U.S. House of Representatives, celebrating the proposed free trade deal

In response, Robert Borden's Conservatives campaigned under the banner, "No Truck nor Trade with the Yankees!" and were swept

into power.

Borden and Laurier were a study in contrasts. Laurier, the debonair, refined French Canadian, oozed charisma. Robert Borden, the stocky, sombre Nova Scotian, seemed stiff and unyielding in comparison. Laurier was a charmer. Borden was a man who got things done. He led Canada during its most difficult, divisive crisis since Confederation: the outbreak of World War I and the tug-of-war between French and English Canada that followed.

Robert Borden was the father of Canadian political independence. He made his share of mistakes, true, but he also showed remarkable backbone and dedication. He is, perhaps, the single most *underrated* prime minister in Canadian history. The great irony of Robert Borden's life is that although he almost single-handedly forced Britain and the world to accept Canadian political sovereignty, he also left the country more divided and more dysfunctional than it had ever been before. Much like English Canada itself, Robert Borden began the war as a colonial and ended as a Canadian. It was a remarkable journey on both counts.

Marching Off to War

The period before World War I was the high-water mark of imperial feeling, an era when "imperialist" was not a dirty word.

— historian Daniel Francis

World War I (1914–18), or the Great War as it was known, was a heartbreaking and pointless conflict. Imperialism taken to its logical extreme, the war left 14 million people dead, 21 million more crippled, and an entire generation shattered. And for what? Even today, historians can't decide exactly why the war ever started in the first place, let alone whether there was any point to it or even whether it could have been prevented.

Over the years, a complex network of imperial alliances had formed in Europe. The entire continent was a powder keg, and all it took was a single spark to set it off. It came on June 28, 1914, when Archduke Francis Ferdinand of Austria-Hungary was shot and killed by a Serbian nationalist. The competing alliances clicked into place with military precision. Austria declared war on Serbia. Russia declared war on Austria. Germany declared war on Russia — and immediately invaded France. Great Britain, in turn, declared war on Germany, and Canada, being part of the British Empire, was automatically at war as well. And that is why young boys from Saskatoon ended up dying face down and bleeding in a muddy field in France.

When it began, the Great War was waged between two opposing alliances:

- **The Allies:** Great Britain, France, and Russia
- **Central Powers:** Germany, Austria-Hungary, and the Ottoman Empire (Turkey)

The conflict soon grew and eventually involved every ocean and every inhabited continent on earth. Canada, Australia, New Zealand,

and India entered the war on the British side, and Italy and Japan later joined the Allies as well.

The U.S. remained neutral up until the spring of 1917, when they too declared war on Germany. (Although the Americans were involved only during the final 18 months, they did provide a much-needed influx of fresh troops and supplies, which helped tip the balance in the Allies' favour.)

"Back by Christmas!"

The war brought Canadians together — *at first*. Robert Borden declared that it was Canada's duty to stand "shoulder to shoulder with Britain," and Wilfrid Laurier, now in Opposition, heartily agreed. When the call comes, said Laurier, the only answer must be "Ready, aye. Ready!" Canada was in the middle of an economic downturn and the war effort helped revitalize the economy. Unemployed men gladly volunteered, fully expecting the war to be a quick and exciting adventure. "Back by Christmas!" was the cry. Even anti-imperialists like Henri Bourassa saw in the war an opportunity to unite Canadians, French and English, in defence of Canada's "mother countries." Bourassa's enthusiasm — and those of the soldiers — would soon sour.

The man in charge of recruitment was Borden's blustering minister of militia, Sam Hughes. It was a slightly chaotic time to begin with. Automobiles were rattling through city streets, telephone lines were being strung up everywhere, and gas was replacing coal for cooking, just as electricity was replacing gas for lighting. Sam Hughes

threw together a Canadian overseas contingent in a similarly rattle-bang, chaotic fashion.

More than 30,000 men volunteered — two-thirds of whom were recent British immigrants, off to fight for their homeland. Hughes armed them with elite weapons: the Ross rifle, a long-barrelled, Canadian-built gun designed for precision firing. It was a disastrous choice. The rifles jammed in mud and overheated when fired in quick succession. Thousands of Canadian boys died in vain trying to fire them. Hughes, stubborn to the end, refused to replace the rifles until the situation had reached scandalous levels. But none of that was known to the men who piled pell-mell onto ships, cheering and waving. They were off to fight "the Hun," as the Germans were known (in reference to the barbarian hordes of Attila the Hun).

Men, the world regards you as a marvel!

— Sam Hughes's farewell message to "his boys"

The first Canadian Expeditionary Force set sail in October 1914. They trained in England and were then shipped off to France. The first to arrive were the Princess Patricia's Canadian Light Infantry (or "Princess Pats," as they are known), who landed in December 1914. The great adventure was about to begin.

Enemy aliens

Ottawa passed a War Measures Act, giving the government sweeping new powers to arrest and detain any suspected subversives. In fact, it gave the government the power to do virtually anything it deemed necessary "for the security, defence, peace, order and welfare of Canada." A Halifax lawyer named W.F. O'Connor drafted the Act, which had the full support of both sides of the House.

Make absolutely sure that you omit no power that the government may need.

— instructions given to O'Connor by the Liberal Opposition

In the hysteria of the time, all "enemy aliens" were considered suspect. When the Parliament Buildings burned down in February 1916, there were whispered rumours of alien sabotage. Anti-German sentiments reached such heights that the German-Canadian town of Berlin, Ontario, was pressured into changing its name. They chose "Kitchener" after the British war hero and field marshal Horatio Kitchener.

Even worse, the War Measures Act was used to justify the mass arrests and imprisonment of more than 8,500 "enemy aliens" living in Canada. Public opinion demanded it and the government complied. By the end of 1914, the first wave of arrests was underway. Internment camps were built and identification cards were issued. Canadians of German, Austrian, and Turkish descent were targeted, as were Ukrainians who had emigrated to Canada from regions under the domination of Austria-Hungary. In the screwy, xenophobic logic of the time, this made the Ukrainians "enemies of Canada."

More than 5,000 Ukrainian Canadians were interned during the war and used as forced labour in the steel mills in Nova Scotia, the logging camps in Ontario, and the coal mines in B.C. Banff National Park was developed largely through the forced labour of German and Ukrainian prisoners. Although many internees were released during the war, the camps weren't completely shut down until 1920, long after the conflict had ended.

The imprisonment of foreign nationals during war was a common enough practice at that time. Many innocent Canadians, including a French-Canadian Member of Parliament, were imprisoned over in Germany. But none of that excuses the vindictive policies pursued in Canada. Before being revoked in 1988, the War Measures Act would be used again in World War II to imprison and displace Japanese

Canadians, and in 1970 to lock up Québec nationalists. *Arrests without trial: a part of our heritage . . .*

Gas attack at Ypres

The war in Western Europe had ground to a halt. In northern France and Belgium, the two sides dug in, hunkering down in trenches and facing each other across a barren "no man's land" of barbed wire and pockmarked craters. It would prove to be one of the most brutal stalemates in human history, one that cost millions of lives without advancing more than a few kilometres in either direction.

Modern warfare was born at Ypres, Belgium, on April 22, 1915. On that day, the German army released more than 5,700 cylinders of chlorine gas into the wind. A sickly greenish-yellow cloud wafted across no man's land. The French colonial army, gasping and clutching their throats, their tongues swollen and their brass buttons turning green, broke and ran. Canadian troops rushed in, closing the gap, and the German advance was checked.

Two days later, on April 24, the Germans released a second gas attack — this time directly at the Canadian forces. The Canadians again stood their ground. They soaked their handkerchiefs in muddy water — and even in their own urine — and held them over their mouths and noses. The Germans surged forward as shrapnel and machine guns ripped through the Allied ranks. The Canadians fought back, even as their Ross rifles overheated and jammed. The Germans were stopped. The line held.

> *Thus, in their first appearance on a European battlefield, the Canadians established a reputation as a formidable fighting force.*
>
> — historian Patricia Giesler

The cost was high. More than 6,000 Canadians were dead, missing, or wounded. Later, the Germans would introduce an even

more terrifying weapon: mustard gas, which burned the very skin of the soldiers.

Battle of the Somme

With the war bogged down, the criminal incompetence of the British High Command became more and more evident. A “big push” was launched in July 1916 along the Somme River. It was a cunning plan, all right. Roughly 100,000 Allied troops were told to leave their trenches and advance across no man’s land in broad daylight and directly into German fire. What followed was a slaughter. More than 57,000 British soldiers were killed, wounded, or missing — the heaviest single-day loss ever suffered by a British army.

At Beaumont-Hamel, the 1st Newfoundland Regiment was all but annihilated, cut down as they attempted to cross 200 metres of mud under point-blank fire from German machine guns. Of the 790 Newfoundlanders who went over the top that day, only 68 answered roll call the following morning. The rest were either killed or wounded. It was one of the highest casualty rates of the war, and even now July 1, 1916, is remembered as the darkest day in Newfoundland history.

The Battle of the Somme was less a battle than it was a meat grinder. In three months of long-drawn-out, soul-shattering warfare, the Allies lost well over *half a million* men. It had become a war of attrition, where the goal was not to defeat the enemy but simply to outlast him, to kill more of his men than he did yours.

Vimy Ridge

Vimy Ridge was a key high ground in northern France. The Germans had dug themselves in and the hill was riddled with tunnels, trenches, and complex fortifications; protected by artillery; and reinforced with machine-gun platforms. The Germans had even strung

in telephone and electric lines and had built a rail line for moving munitions. The British and the French had both tried to take Vimy Ridge — again and again and again. Every attempt had failed, and more than 200,000 men had been lost. It was now Canada’s turn.

Unlike previous British attacks, the preparations this time were careful and meticulous. A complete mock-up of the hill was built and the soldiers trained on it until they knew the lay of the land by heart. Rather than drag their own guns forward, the Canadians learned how to load and fire German artillery so that they would be able to turn captured guns against the enemy. Andrew McNaughton, a Canadian colonel and a former science professor from McGill University, discovered a way to pinpoint enemy guns by their flash and sound, and key German positions were systematically destroyed before the advance began. As well, British artillerymen were trained to drop their shells just ahead of the advancing army, allowing the Canadians to move forward behind a thundering “rolling barrage.”

The attack began on Easter Monday, April 9, 1917. For the first time in the war, all four divisions of the Canadian Corps advanced together, fighting alongside each other against the brunt of the German army. Perhaps it was the climate. In the cold, wet winds and driving snow and sleet, the Canadians must have felt right at home. They took the hill, sweeping the Germans from the ridge. At Vimy, the Canadians captured more guns, more ground, and more prisoners than in any previous British offensive. Called “the most perfectly organized and most successful battle of the whole war,” it was Canada’s greatest victory, and one that has since been hailed as a “nation-making moment” that involved Canadians from every region.

We went up Vimy Ridge as Albertans and Nova Scotians. We came down as Canadians.

— a war veteran remembering Vimy Ridge

Nearly 3,600 Canadians died taking Vimy Ridge, and a soaring monument in northern France now marks the spot. After that battle, the Canadians were set apart as storm troopers, brought in to head the assault in one great battle after another.

Canadian officer Arthur Currie, the key strategist behind Vimy Ridge, was given command of the entire Canadian Corps. He would prove to be one of the greatest generals the war produced. A former schoolteacher, Currie had worked his way up from private and was knighted for his work at Vimy Ridge. One German officer later went on record as saying that if it weren't for Currie and the Canadian Corps, Germany might very well have won the war.

Whenever the Germans found the Canadian Corps coming into the line, they prepared for the worst.

— British Prime Minister David Lloyd George

Passchendaele

In a war marked by horrific battles, Passchendaele was perhaps the most horrific of all. A reclaimed marshland in Belgium, Passchendaele had been turned into a soup of mud by British artillery, which had destroyed drainage systems and had created, in the words of one historian, "a bottomless mire." Heavy rains made it even worse. Wounded soldiers drowned on the battlefield, and guns and supplies disappeared into the quagmire. The British Army lost 68,000 men trying to take the heights at the far side of this swamp-like field, often wading through waist-deep mud as they went.

After a month of carnage, the British High Command sent for Arthur Currie and his Canadians. Currie was appalled. Even with the best preparations, he insisted, taking Passchendaele would cost 16,000 men. But the British High Command insisted, and on October 26, the Canadians made their first of several attacks. Currie had prepared carefully, building wooden gun platforms and light rail tracks, and stockpiling supplies beforehand. It was a long, hard slog, but by November 6, the ridge had been taken. Currie's prediction was proven eerily accurate. It had cost 15,654 casualties to capture five square kilometres of mud.

After reading Currie's scathing report on how the British were fighting the war, Robert Borden went on the attack. He confronted the British PM and said, voice quavering with emotion, "Mr. Prime Minister, I want to tell you that, if ever there is a repetition of the Battle of Passchendaele, not a single Canadian soldier will leave the shores of Canada [again]. . . ."

In the air

High above the muck and misery of the trenches, a very different sort of war was unfolding. In the sky, airborne knights duelled without parachutes and often over direct fire from enemy troops below. As might be expected, the life expectancy of World War I pilots was very short. One-third of all fliers died in combat. Those who survived long enough to shoot down five or more enemy aircraft were dubbed "aces."

Canada produced more and better pilots than any other country. Over 40 percent of the "British" fliers were from Canada. And of the top 27 aces on the British side, 10 were Canadian. Among them:

- **Billy Bishop** of Owen Sound, Ontario. Nicknamed "the Lone Hawk," Bishop, with 72 victories, was Britain's top ace. Among all the pilots of the war, Bishop was third. He once went head-to-head with Germany's "Red Baron," Manfred von Richthofen, and fought him to a standstill in what has been called "the greatest aerial dogfight in history."

- **Raymond Collishaw** of Nanaimo, B.C. With 60 victories to his credit, Collishaw was Britain's fifth-ranked ace.

- **Will Barker** of Dauphin, Manitoba. Canada's most decorated war hero, Barker once took on an entire German flying formation — anywhere from 15 to 60 planes — all by himself. He was fearless.

(***Note:*** Barker was dubbed "Billy" by the newspapers at the time, mainly because they liked the parallel to Billy Bishop, and the error has been repeated to this day.)

The Canadian ace Roy Brown is credited with shooting down the Red Baron. Richthofen, with 80 kills to his credit, was in hot pursuit of another young Canadian flier named Wilfred "Wop" May, when Brown swooped down from behind, riddling the Baron's red triplane with bullets. Slumped over, dead at the controls, the Red Baron crashed into the mud. (Australian gunners on the ground claimed that they were the ones who actually killed the Red Baron, but it was Brown who was given official credit — and it was Brown who drove the Baron into enemy fire.)

The Conscription Crisis

The bodies kept falling, and the costs kept climbing. The government began borrowing money from Canadian citizens in the form of "Victory Bonds" (guaranteed loans to be repaid after the war).

These bonds covered more than 80 percent of the war costs, but they also gave Canada a heavy national debt — they had to be repaid at some point, remember. In 1916, the government issued a tax on business profits.

Regulation 17

As the conscription crisis raged, older conflicts resurfaced. Among them was Ontario's controversial Regulation 17. First passed in 1912, Regulation 17 made English the only official language of Ontario schools. It also restricted French-language instruction to grades one and two (later amended to include one hour of French study a day at higher grades as well). Henri Bourassa cited Regulation 17 as an example of English-Canadian intolerance, which went against the spirit of Confederation. In the Ottawa area, Franco-Ontarian mothers armed with hatpins stood guard at school entrances to block any government officials who tried to interfere with bilingual education.

Nor was the hostility limited to Ontario. In 1916, at the very height of the war, Manitoba repealed its provisions for bilingual education. Laurier's compromise of 1896, minimal though it was, was now deemed too much. Manitoba became officially and aggressively *English only*. French would be contained. Bourassa's vision of a bilingual nation, from east to west, had been rejected. French Canadians were being exhorted to help defend liberty and French culture overseas, even as French language rights and education were under direct assault back in Canada.

End Sidebar

The human cost of the war was even worse. After a harrowing tour of wartime hospitals in England, Borden returned home determined to give his support to the Canadians fighting in Europe. In his New Year’s message for 1916, Borden announced that he had made a “sacred promise” to send 500,000 troops overseas. This, in a country of just 8 million, where only 1.5 million were men of military age. Apparently, Borden expected a third of them to sign up. Incredibly, a third *did*. Canada reached its goal — but even that wasn’t enough.

The initial enthusiasm had long since worn out. The casualty lists grew longer, the mood grew darker. Even as Borden was promising more men, volunteer recruitment was drying up. At Vimy Ridge, the Canadian Corps suffered more than 10,000 casualties, dead or wounded. That same month, fewer than 5,000 men back home signed up. The brute mathematics were clear. Something had to be done. Great Britain and New Zealand had already decided to draft men into service, and when the Americans entered the war, they immediately introduced conscription as well. Canada would have to follow suit.

On May 18, 1917, Robert Borden rose in the House of Commons and announced that Canada would begin registering and conscripting men — forcing them to fight, in essence. “The battle for Canadian liberty and autonomy is being fought today on the plains of France and Belgium,” he said. The following week, riots broke out in Montréal.

TENSIONS

Conscription was angrily rejected in Québec. Forcing young men to fight and die in an imperial conflict — it was exactly what Bourassa had been warning about all these years.

> Making matters worse, the Canadian Corps was almost completely English-speaking. One of the few exceptions was the hastily organized French-speaking 22nd Battalion, or “Vandoos” as they were known (after *vingt-deux*, meaning “twenty-two”). The war was seen as an English-Canadian folly. Québec, in turn, was denounced as being a haven for cowards. Never had Canada been so divided.

In the House, every French-Canadian MP voted *against* conscription, and virtually every English-Canadian MP voted *for* it. The majority won, and the Military Service Act, giving the government the right to draft men into the army, became law on August 29, 1917.

Union government

Having introduced conscription, Borden now approached Laurier about joining him in a coalition — or Union — government, one that would unite Conservatives and Liberals in a common cause. Borden had always hated party politics, and he wanted to forge a non-partisan government to oversee the war effort. After lengthy negotiations, Laurier said no. He was opposed to conscription because he saw in it “the seeds of discord and disunion.” Borden eventually hammered out a coalition without Laurier, and then called a winter election while emotions were still riding high.

> *The 1917 election was the most bitter in Canadian history, viciously fought on both sides.*
>
> — historian Michael Bliss

Borden had no intention of losing. Before the election, he took the vote away from Canadians who had emigrated from enemy nations within the last 15 years. He also took the vote away from pacifists and conscientious objectors, such as Quakers and Mennonites. At the

same time, he *gave* the vote to women — but only those who were either married to or blood relatives of Canadian servicemen. (As Borden predicted, these women voted heavily in favour of his pro-conscription Union government. The women wanted more boys sent overseas to help support their own loved ones.)

Borden also gave the vote to all soldiers regardless of how long they had lived in Canada. In Europe, Canadian servicemen would vote simply "government" or "opposition." Talk about stacking the deck!

Borden's hardball approach worked. The Union government won a huge victory. Indeed, it was the most lopsided majority Canada had seen: 153 seats for Borden's Unionists and 82 seats for Laurier's decimated Liberals. Of the seats the Liberals won, 62 of them were in Québec. The province was now almost completely isolated from the rest of Canada, and the country itself had become polarized.

"The Prussians next door"

Opposition to conscription was not limited to Québec. Farmers in Ontario organized angry protests, as did the labour movement under the Canadian Trades and Labour Congress. Farmers didn't want their sons going overseas, not when crops needed harvesting and cattle needed tending — and this anger cut across linguistic lines. When conscription finally got underway, a whopping 98 percent of men registered in Québec asked to be exempted. In patriotic Ontario, meanwhile, a full 94 percent sought exemptions. Hmm. It would seem that English Canadians supported conscription only as long as it involved someone else.

On Good Friday in 1918, military police in Québec City seized a suspected draft-resister — and set off a full-scale riot. As angry mobs broke windows and attacked English-owned businesses, troops were called in to restore order. On Easter Monday, several soldiers were cornered in a square by a rock-throwing mob. The soldiers fired into the crowd, killing four. In the wake of these riots, Borden's resolve hardened. All exemptions were cancelled, and draft dodgers were hunted down. Henri Bourassa wondered aloud who the real enemy was. It seemed to him that French-Canadian liberty was being threatened, not in Europe but right here at home. He began referring to English Canada, and Ontario in particular, as "the Prussians next door" (Prussia being a term for Germany).

The aim of the Military Service Act was to find 100,000 extra soldiers, and it did just that: more than 99,500 MSA men were in uniform by 1918. When the war came to its sudden and unexpected halt, 24,000 of these conscripted servicemen had reached Europe. Had the conflict continued, as most people believed it would, conscription would have become an absolute necessity. Conscription was not a failure in a military sense, but in a *social* sense. The MSA shattered Canadian unity, fragile at the best of times.

Acts of war

Here is a recap of the key legislation passed during World War I:

War Measures Act (1914): Gave the government sweeping new emergency powers — including the right to arrest and detain "enemy aliens."

Income Tax (1917): (a supposedly temporary measure) Introduced to help fund Canada's war effort.

Military Service Act (1917): Introduced conscription.

Military Voters Act (1917): Gave the vote to soldiers, regardless of how long they had lived in Canada.

Wartime Elections Act (1917): Gave the vote to women who were married to or related to servicemen. It also took the vote away from conscientious objectors (people opposed to the war on religious or philosophical grounds) as well as anyone from enemy countries who had settled in Canada within the last 15 years.

End Sidebar

Canada's 100 Days

In the October Revolution of 1917, Communist forces took control of Russia. They immediately began negotiating a ceasefire with Germany, and this in turn freed up German troops, which could now be shifted to the Western Front. In March 1918, the Germans launched a blistering offensive, punching their way through Allied lines. The Allies counterattacked, with the battle-hardened Canadian Corps leading the charge. The final three months of the war (August 8 to November 11, 1918) have gone down in history as "Canada's 100 Days," with the Canadians acting as a "spearhead to victory."

Breakthrough at Amiens

Flanked by French and Australian troops, the Canadians broke through the German lines at Amiens in what was perhaps the most crucial battle of the war. The enemy defences crumbled, and the Canadians poured in, blazing a trail and sending the German army reeling. In a single day, the Canadian Corps advanced 13 kilometres into enemy territory. The stalemate of trench warfare was over. It was

now a quick-running, open battle, one of speed and strategy. Led by General Currie, the Canadians captured more than 5,000 German prisoners during the first day alone. The morale of German troops had been shattered, and August 8, 1918, went down as a “black day” for the German army. At Amiens, the tide had turned.

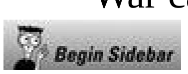
The Canadians were ending the war by destroying the German army.

— military historian Desmond Morton

November 11

Rather than dig in and get caught in another stalemate, Currie shifted fronts. The Canadians now attacked the famed Hindenburg Line, a series of entrenched fortifications that had taken the Germans two years to build. In a high-pitched battle, the Canadians broke through. It was a momentous victory, and the French Canadians in particular fought with a fierce determination. Every officer in the Vandoos was killed or wounded, among them a young major named Georges Vanier who was shot almost to pieces during the attack. Vanier would later become Governor General of Canada.

The four divisions of the Canadian Corps defeated 47 German divisions, a full quarter of the German army. The Canadians liberated an area containing more than 200 cities and towns, capturing more than 30,000 enemy soldiers as they went. The end came suddenly. The Canadians crossed the Belgium border and fought their way into the town of Mons. On November 10, a battle was waged along its narrow streets and canals, and the following day, Germany surrendered. On the eleventh hour of the eleventh day of the eleventh month, the Great War came to an end.



“In Flanders Fields”

Some of the worst fighting of World War I occurred in the Flanders region of Belgium, an area known for its wild poppies. These flowers were immortalized in a poem written in 1915 by John McCrae, a Canadian military surgeon. As he buried one of his best friends, McCrae noted that poppies had begun blooming amid the graves.

In Flanders fields the poppies blow
Between the crosses, row on row.

Although haunting and melancholy, McCrae's poem is actually a call to arms, urging not peace, but a greater war effort:

Take up our quarrel with the foe:
To you from failing hands we throw
The torch; be yours to hold it high.
If ye break faith with us who die
We shall not sleep, though poppies grow
In Flanders fields

"In Flanders Fields" was an immediate success, and the line "if ye break faith — we shall not sleep" was used to sell government bonds to fund the war effort. The poem also inspired the poppies that we wear on Remembrance Day, every November 11.

McCrae himself died of pneumonia and meningitis in January 1918. He was buried with full military honours on a hillside not far from the fields of Flanders.

End Sidebar

See Table 19-1 for a complete timetable of World War I.

Table 19-1 A Timeline of World War I

1914	June 28	Archduke Ferdinand of Austria assassinated — setting off a chain of events leading to world war
	August 4	Britain declares war on Germany — as part of the Empire, Canada is automatically at war as well
	October 3	Canada's first contingent sets sail for Europe
1915	April 22–24	Ypres — Germans unleash the first gas attack
	December	In his year-end address, Borden commits Canada to 500,000 more troops
1916	July 1–November 18	Battle of the Somme — more than 600,000 Allied troops are lost
1917	April 6	United States declares war on Germany
	April 9–12	Battle of Vimy Ridge — major Canadian victory
	August 29	Military Service Act — conscription becomes law
	October 12	Borden announces the creation of a Union government
	October 26–November 10	Battle of Passchendaele
	October–November	Communist forces under Lenin seize control of Russia and sue for peace with Germany
	December 17	Borden's pro-conscriptionist Unionists defeat Laurier's Liberals
1918	March 21	With troops no longer tied down on the Russian front, Germans launch a major offensive
	March 29–April 1	Easter Weekend riots in Québec City
	April 12	All exemptions are cancelled, conscription begins in full force
	August 8–November 11	"Canada's 100 Days" — the Allies counterattack, with
		the Canadians as the spearhead to victory
	August 8–11	Battle of Amiens — Canadians lead the attack
	August 26–September 2	Canadians break through the Hindenburg Line
	November 11	Germany surrenders
1919	June 28	Treaty of Versailles formally ends the war
1920	January 10	Canada becomes a founding member of the League of Nations

Canada and the Empire: Revised

Canada entered the war a colony, she emerged from it close to an independent state.

— historian Arthur Lower

It is a myth that Canadians won their independence without bloodshed. Certainly, Canadian *political* independence was won at great cost in the crucible of World War I.

Almost 620,000 Canadians served in the First World War.

Of these, more than 66,000 died and more than 172,00 were wounded, often horribly so.

The war had two important effects. First of all, the horrific toll of the war years ended forever any widespread public admiration for old school imperialism. If the Plains of Abraham had made French Canadians "Canadian," then the same can be said about English Canada and World War I. By 1918, English Canadians had become, simply, Canadians. The allure of Great Britain had paled, and the thrill of imperial military pride never fully recovered.

The second effect, and just as important, was on Canada's self-image, both at home and abroad. At the start of the war, Canada had control over its own domestic affairs, but in foreign policy it was still a vassal of Great Britain. The war changed that. Canada's heavy contribution (extremely high, in relation to its population) gave it a much stronger voice internationally.

In the early years of the conflict, Canada and the other dominions (such as Australia and New Zealand) had been treated in an almost condescending manner, clearly subordinate to Britain and not involved in the decision-making process. As often as not, Borden had

to find out about events in Europe the same way other Canadians did: by reading it in the paper. As the conflict ground on, this became more and more unacceptable. In a private letter, Borden made his feelings clear:

It can hardly be expected that we shall put 400,000 or 500,000 men in the field and willingly accept the position of having no more voice and receiving no more consideration than if we were toy automata.

— Borden on Canada's role in the war

The attitude in Britain changed considerably when David Lloyd George became prime minister in 1916. Unlike his predecessor, Lloyd George understood the dominions' complaints, and he tried to involve them more. To him, it made political sense.

We want more men from them. We can hardly ask them to make another great recruiting effort unless it is accompanied by an invitation to come over and discuss the situation with us.

— Lloyd George, in response to Canadian complaints

"Transforming the British Empire"

In March 1917, Lloyd George invited Canada and the other dominion leaders to London to take part in an Imperial War Cabinet. Although Britain still insisted on making the final decisions, the dominions were at least being consulted. Britain, however, was about to be sandbagged by Canada.

Resolution IX, drafted by Robert Borden and seconded by Jan Smuts, the South African minister of defence, demanded

that the dominions be given full recognition as "autonomous nations of an Imperial commonwealth" with control over their own internal affairs and "an adequate vote in foreign policy and foreign relations." The Empire, in effect, would become a *commonwealth of nations* — that is, an alliance of independent nations with common bonds working together for mutually beneficial trade and foreign policies. After Resolution IX was passed, Smuts turned to Borden and said, "You and I have transformed the structure of the British Empire." And he was right.

Canada and the League of Nations

Canada must assume full sovereignty.

— Borden in 1918, at the end of the Great War

Borden insisted that Canada put its own signature on the Treaty of Versailles (rather than have Britain sign on behalf of Canada, as was previously done). In this, Borden was signalling to the world that Canada — although still a part of the British family — would now set its own course internationally. It was a symbolic but important point.

In the wake of the Great War, the League of Nations was formed (a forerunner of today's United Nations). Canada and the other dominions were given seats of their own in the League's General Assembly, something the Americans objected to. To them, Canada was not really an independent nation. In their eyes, Canada was still a possession of Britain, and granting the dominions their own seats in the League was just a plot on Britain's part to gain more votes for

itself. In response, the British prime minister pointed out, curtly, that both Canada and Australia had lost more men in the war than had the United States — and from much smaller populations.

It was partly in protest over Canada's inclusion that the U.S. ultimately decided to boycott the League of Nations, an act that doomed the organization as an effective mediator in world events. Still, Canadians knew they were a sovereign nation, even if the Americans disagreed. Canada also joined the International Labour Organization (ILO), which reinforced its newly won status.

Begin Sidebar

"Worse than war"

Not all casualties occur on the battlefield.

The *Empress of Ireland*

It has been called "the Forgotten Empress." The tragedy of this CP passenger steamship is largely unknown, even though it was our worst maritime disaster, and one that ranks with the sinking of the *Titanic*. The *Empress of Ireland* left Québec City and was bound for Liverpool when it ran into a heavy fog in the St. Lawrence. On May 29, 1914, a Norwegian vessel, the *Storstad*, rammed into the *Empress*. In just 14 minutes, the *Empress of Ireland* went down. More than 1,000 people drowned. Only 465 managed to escape. Sadly, as war clouds gathered in Europe, the *Empress* was all but forgotten, overshadowed as it was by the carnage of World War I. The *Titanic*, which sank two years earlier, has been immortalized in film and fiction. The *Empress of Ireland* has not.

The Halifax Explosion

The second great civilian disaster to occur was directly related to the war effort. On the morning of December 6, 1917, a French munitions ship, the *Mont Blanc*, loaded down with more than 2,700 tons of explosives, collided with a Belgian Relief steamer,

the *Imo,* in the narrow strait of Halifax Harbour. The *Mont Blanc* caught on fire and the crew abandoned ship in a panic. Ablaze, the vessel drifted to shore and up against a pier in the heart of the city. It burned for at least 20 minutes as crowds formed to watch, unaware of the imminent danger. A crew of firefighters boarded the vessel and tried to put out the fire. They were, in effect, standing directly at ground zero.

In a blinding flash and a deafening roar, the *Mont Blanc* blew sky-high. The iron shank from the *Mont Blanc's* anchor, weighing over half a ton, landed three kilometres from the harbour. Windows were shattered in Truro, 100 kilometres away. It was the greatest man-made explosion in human history, and one that would not be equalled until the arrival of the atomic bomb. The industrial heart of Halifax was levelled. A tidal wave and firestorm swept the city, and the shock waves could be heard as far away as Prince Edward Island. More than 1,600 people were killed. Two hundred more were blinded by flying glass. The city was still reeling when a freezing blizzard blew in, hampering rescue efforts. It was, in the words of one survivor, "hell on earth."

Several inquiries followed, and the blame for the catastrophe was eventually placed on the captains and pilots of both ships (the two on the *Imo* had died in the explosion). Incredibly, the *Imo* herself survived and was repaired and relaunched under a new name. She sank in 1921, off the Falkland Islands in South America.

End Sidebar

The political impact of World War I: A recap

Canadian political independence was confirmed during the war:

- Resolution IX, passed during the 1917 Imperial War Cabinet, recognized Canada and the other British dominions as "autonomous nations" within a larger British Commonwealth.

- At Borden's insistence, Canada signed the Treaty of Versailles independently of Britain. Some historians have described Canada's signature as "superfluous," but it was still an important symbolic recognition of Canadian sovereignty.

- Again at Borden's insistence, Canada was granted a seat of its own at the League of Nations.

- Canada also joined the League's International Labour Organization as an independent member.

It has been said that Canada was "born in the trenches" of WW I, and that Robert Borden acted as the midwife. Just as significantly, perhaps, Borden also abolished future hereditary titles in Canada. There would be no Lords and Ladies in the Great White North. The musty Old World concepts of inherited rank and social classes were, in the words of Borden, "entirely incompatible with the ideas of democracy as they have developed in this country." Borden himself had been knighted — reluctantly, it should be noted — and on his deathbed he said he didn't want his title to appear anywhere on the headstone. "None of this Sir 'stuff' at the cemetery," he said. "Just plain old Robert Borden."

After Macdonald, no prime minister did more to develop and define Canada, as an independent nation, than did Borden.

— columnist Dalton Camp

Begin Sidebar

The Spanish flu epidemic

They called it “the silent enemy.” In 1918, as World War I came to an end, a flu epidemic swept across the globe, killing more people than the war itself. The disease, which originated among American recruits and was fermented in the mud of Europe, was brought home by returning soldiers. It killed as many as 20 million people worldwide. The first major outbreak in Canada occurred in September 1918, in Québec City, and within a year, one in six Canadians had been hit. In some cases, entire towns were afflicted. The final death toll in Canada was between 30,000 and 50,000 people. Following hard on the carnage of World War I, the Spanish flu epidemic was a devastating catastrophe. In 1919, partly in reaction to this deadly epidemic, Canada established a Department of Health.

End Sidebar

Chapter 20

The World Cup

In This Chapter

- Finding out how teams get into the World Cup
- Studying form: Teams
- Checking out the honour roll of players
- Seeing what the prize is
- Revisiting glorious and not-so-glorious moments
  - Getting ready for non-stop rugby

Soccer has one. Cricket has one. So it was inevitable that rugby union eventually proposed that once every four years all the countries that play this wonderful game get together and play for a World Cup. Although the venue for the tournament changes every four years, the atmosphere and the spectacle never change.

To a fan of rugby, the World Cup is the pinnacle of the game. Playing for a World Cup gives rugby union a chance to showcase the game to the entire planet, with the best teams and the best players in action over a six- or seven-week feast of football. The winning team can justifiably boast that it is the best in the world.

In this chapter, I describe this magnificent event, how it’s organised, what the trophy is, who takes part and what happens during the tournament. I also give insights into some of the more unusual things that have happened during World Cup tournaments.

Playing Up to the Final

Since the first World Cup in 1987, some adjustments have been made to its organisation regarding the number of teams participating

and the number of pools they're divided into during the tournament. A scheme has been developed that endeavours to ensure that the best two teams finish up in the World Cup final.

RUGBY JARGON

A *pool* is a group of teams, usually four or five teams, who play each other once to determine which ones go through to the important finals series.

Qualifying for the 2011 tournament

The qualifying rounds for the 2011 World Cup began at the 2007 tournament, when the first three teams in each pool earned a spot. The qualification system for the other eight places was region-based, with Europe and the Americas allocated two qualifying places, Africa, Asia and Oceania one place each, and the final position decided by a playoff.

With 86 teams participating in regional qualifying competitions and a further 12 teams qualifying automatically, 98 nations were involved in the 2011 Rugby World Cup process. The final outcome was 20 teams split into four pools of five teams.

Winning the pool games

At the pool stage of the World Cup tournament, teams play each other in a round-robin format (every team plays each other once); with the top two teams from each pool going through to the quarterfinals.

A team's passage revolves around its own skills and the calibre of the other teams in each pool. Only eight or nine really outstanding international teams compete in the World Cup, and teams from the lesser-known countries usually suffer a thrashing or two during the tournament. However, these countries use the World Cup as a learning

experience — and sometimes give their ‘better’ opponents a bit of a surprise.

Whichever pool a team finds itself in, it still faces the daunting task of becoming World Cup champions. To take the crown, a team has to win at least six games, some of them played against teams of an extremely high calibre. Over an intense six- or seven-week period, the World Cup tournament remains the best way to work out who has the most formidable talent in world rugby.

The origin of the World Cup species

Holding a World Cup tournament for rugby union has been hailed as the saviour of the modern game, giving it greater exposure and a proper global identity. However, when it was first introduced, the World Cup idea was ridiculed in some quarters.

It was only through the persistence of some forward-thinking Australian and New Zealand officials that the World Cup began in 1987. Neil Durden-Smith, a sports promoter, first proposed a World Cup in 1982, some 24 years after the International Rugby Board (IRB) passed a resolution forbidding member nations getting together for such an event. Even though Durden-Smith’s idea failed, a few southern hemisphere officials (in particular the Australian Rugby Union’s Sir Nicholas Shehadie) had the incentive to keep working away on their own concept.

Australia and New Zealand believed there were enough viable nations to make a World Cup work. In 1984, an Australian–New Zealand delegation presented a proposal to the IRB. The IRB

was initially hesitant about the proposal, but gradually came to appreciate its benefits and called for a feasibility study, which was accepted one year later.

While some hoped to hold the first World Cup tournament in 1986, the organisers didn't have enough time to get ready. Instead, 1987 was decided on. Although this gave organisers, who were an assortment of IRB officials, less than two years to prepare, clashing with the 1988 Olympic Games in Seoul wasn't going to help its exposure to the international audience.

Although the organisation of the first World Cup may have been somewhat rushed — and not helped by the fact that several leading organisers were perched on the other side of the world — it did work.

End Sidebar

Breaking Through: The Teams

The World Cup tournament has been dominated by teams from the southern hemisphere — Australia, New Zealand and South Africa, but England succeeded in breaking the drought in 2003 when they were victorious. England has been the most consistent of the northern hemisphere countries, by also getting through to the final in 1991, where they came close to toppling the favourites Australia.

France also knows how to get it together when it has to. The French team made the final of the tournament on two occasions: In 1987 against New Zealand and in 1999 against Australia. In the 1999 World Cup, France inflicted one of the most unexpected of victories when they downed strong favourites New Zealand in the semi-finals. They were also the giant-killers at the 2007 tournament when they were involved in one of the biggest World Cup upsets of all time, when in the quarter-finals they downed the All Blacks, who were

expected to win the tournament in a canter (see the section 'The World Cup from hell', later in the chapter).

Although the tournament has witnessed what can only be called massive thrashings, it still gives the lesser-known rugby countries a chance to proudly show their wares on the international stage and prove they're not that far off the pace. This aspect of the tournament has led international administrators to start providing funds to improve the development of the game worldwide.

However, even the struggling nations have succeeded without major financial backing. In 1991, the Western Samoan team made an enormous impact. Several impressive performances helped them make the quarterfinals, which they did again in 1995. Fiji made the 1987 quarterfinals, as did Canada in 1991. In 2007, Fiji came close to ending South Africa's run for the title, when they excelled for 60 minutes in their quarter-final against the Springboks, only to fall away in the final moments.

Argentina, a cash-strapped rugby nation which sees all its key performers playing in Europe, has also been a consistent World Cup force, making the finals stage in 1999 and 2007, reminding all that the World Cup doesn't just revolve around the major five or six countries.

Winning Ways: Significant Players

The list of most impressive tournament players is a *Who's Who* of international rugby:

- **1987:** In the inaugural tournament, one of New Zealand's greatest players, Michael Jones, a back-rower, was exceptional in a prominent All Black lineup, while winger John Kirwan was outstanding in attack. The first World Cup was timed to perfection because it coincided with New Zealand rugby at its mightiest.

- **1991:** In 1991, the whole world discovered what extraordinary talent Australia's David Campese possessed. Campese's wizardry

on the wing had amazed the rugby world for some time, although it sometimes failed him and he experienced some low moments. Over the six weeks of the 1991 tournament, Campese was far and away the best player. He almost defeated New Zealand single-handedly in the semifinal in Dublin.

In that game, Campese scored what was possibly the most exhilarating solo try of the tournament. He inspired a team try that was possibly even better, proving he was the best attacking player in the world.

The memory of Campese angling across the field and bamboozling his New Zealand opponents to score in the sixth minute is guaranteed to forever stay vivid in the memories of those at the Lansdowne Road ground that afternoon. Campese's game enabled Australia to take a match-winning, 13-point lead at half-time.

- **1995:** The 1995 World Cup was quite different for Australia; Australia's campaign was a disaster. The Australian team was knocked out of the tournament through a last-minute field goal by England's five-eighth, Rob Andrew.

The 1995 tournament was South Africa's triumph. The team, expertly coached by Kitch Christie and captained by Francois Pieneer, won the World Cup trophy for South Africa at its first attempt. All triumphant World Cup teams must have an outstanding five-eighth and that was certainly the case in 1995. South Africa's Joel Stransky helped them defeat an ailing New Zealand in the final, which went into extra time.

- **1999:** One of rugby's veterans, Tim Horan, was the outstanding player at the 1999 World Cup. His courage and consistency at

inside centre were vital factors in allowing him to enjoy a second World Cup tournament victory with the Wallabies.

- **2003:** The importance of having a match-winning five-eighth and dominant second rower ensured that England were the winners of the 2003 World Cup, when they became the first northern hemisphere nation to win the silverware. Jonny Wilkinson became England’s biggest sporting hero since their 1966 World Cup soccer heroes when he kicked an incredible field goal in extra time in the final to win his country the title. But that was not Wilkinson’s only important feat in the tournament, with his excellent midfield kicking and precise play enabling England to cruise to the finals.

The other major England power-source was their skipper Martin Johnson, who transformed the tournament with his leadership and dominance in all facets of forward play. No wonder Johnson is regarded by many as England’s greatest rugby player. His 2003 World Cup performances are a good enough reason for such a high accolade.

- **2007:** The 2007 World Cup was a dim, grim affair but the collective might of the Springbok pack, which included several of the best forwards running around in Victor Matfield, John Smit and Schalk Burger, ensured they won the title for the second time.

By invitation only: The first World Cup

For the first World Cup, the World Cup organisers opted against having qualifying rounds, instead inviting what were perceived to be the 16 strongest nations at the time. These nations were determined by a World Cup committee who, on the basis of the national teams’ recent performances, decided which ones should be part of the inaugural extravanganza.

Apart from the usual rugby powers — New Zealand, Australia, France, England, Wales, Scotland, Ireland and Argentina — teams from around the globe participated. Italy and Romania came from Europe, Fiji and Tonga were the Pacific representatives, Japan from Asia, and Zimbabwe from Africa. The United States and Canada represented North America. The organisers also decided to spread the tournament across both New Zealand and Australia. It started in May 1987 at Eden Park in Auckland, with the All Blacks thrashing Italy 70–6.

For trivia buffs, a penalty try was the first-ever score in the World Cup, while the first player to cross the tryline was renowned New Zealand back-rower Michael Jones. The final was also held in Auckland, with New Zealand victorious over France.

End Sidebar

Going for Gold: The Trophy

Despite some serious doubts whether William Webb Ellis really was the father of the game, the inaugural World Cup organisers strengthened the myth by naming the trophy after him.

Every four years, the captain of the winning World Cup team is awarded the Webb Ellis Trophy (or William Webb Ellis Trophy, to give it its full name). Figure 20-1 shows the victorious Wallabies with captain John Eales holding the trophy in Cardiff in 1999.

When the original southern hemisphere delegation of Ivan Vodanovich, Dick Littlejohn and Sir Nicholas Shehadie approached numerous British rugby unions in the mid-1980s trying to get support for their World Cup concept, they were rejected. (Refer to the sidebar ‘The origin of the World Cup species’) The Scottish Rugby Union refused to even meet them. Opposition faded when the Australian and New Zealand delegation said they would go ahead with the World

Cup anyway. In the end, it was approved when an England delegate at the International Rugby Board changed his vote at the last moment, which saw the World Cup proposal voted through.

Figure 20-1: Rugby’s Holy Grail, the William Webb Ellis Trophy.

The British authorities recommended the late John Kendall-Carpenter to be the inaugural tournament chairman. For diplomatic reasons, the southerners agreed to Kendall-Carpenter’s appointment. It was Kendall-Carpenter, a former England player and school headmaster, who suggested the trophy be named after Webb Ellis.

Kendall-Carpenter went about finding an appropriate trophy, purchasing an impressive gold-plated cup for just A$120,000. Only one minor thing somewhat spoiled the effect: If you look carefully at the lid of the cup, you see a model of what appears to be a miniature soccer ball supported by garlands. It looks more like a pineapple than a rugby ball. Whoops. Never mind, it’s the thought that counts, no matter what shape your balls are.

World Cup Highs and Lows

When you think of World Cup highs, images of the winning teams celebrating inevitably spring to mind. In 1991, when the World Cup was played in Great Britain, Australia, who weren't one of the main favourites, defeated England in the final at Twickenham. South Africa, the 1995 hosts, revelled in their triumph in their first World Cup appearance, winning the final against New Zealand at Ellis Park in Johannesburg.

And Australia rejoiced when they won the World Cup title for the second time in 1999, defeating France in the final at the newly constructed Millennium Stadium in Cardiff. Figure 20-2 shows the Wallabies in action during that hard-fought game.

The 1999 celebration by Australia was still nothing compared to the scenes after England won the World Cup for the first time in 2003. The country treated it as its greatest sporting moment since their soccer counterparts won the 1966 World Cup. When the team returned home, they were involved in a ticker-tape parade. Then in an unprecedented move, every member of England's winning side, plus coaches Clive Woodward, Dave Alred, Phil Larder and Andy Robinson were recognised in the New Year Honours list.

Figure 20-2: The Wallabies heading for a World Cup win.

You would expect a tournament involving the best teams in the world to produce some wonderful moments — games and tries and teams that remain in the memory for decades. The World Cup tournament has certainly produced some fine moments — as well as moments that can only be described as bizarre.

Ignition in the opening game

No-one really knew what to expect when the first World Cup tournament started (in 1987). The organisation had been rather rushed and it was crucial for the first game to be a success in order to quell the objections of the many critics who thought rugby was going too far too early.

Australian Bob Fordham refereed in the first game between New Zealand and Italy. All Black winger John Kirwan changed everyone's thinking when he bobbed, weaved and danced around practically every Italian player on the field to score the most extraordinary of tries, which started almost 80 metres from the opposition tryline.

Kirwan’s try launched the World Cup. His performance shook everyone up and announced to the world that this new-fangled tournament really was something special. The world media and the rugby public already knew that the World Cup was alight.

Begin Sidebar

Broadcasting to the world

The first World Cup tournament in 1987 was broadcast to only 17 countries and had a cumulative audience of 300 million people. This inaugural tournament finished with a net surplus of A$2.5 million after accumulating gross commercial income of A$8 million.

Twenty years on, the 2007 World Cup was broadcast to screens in over 200 countries, reaching a cumulative audience of over 4.2 billion people. The net tournament surplus was over A$200 million. At the previous tournament, the 2003 World Cup final between England and Australia attracted the highest figures for a rugby match telecast on Australian television.

End Sidebar

Gallic glory in Sydney

The Australia versus France semifinal in 1987 is still rated among the greatest Tests ever played — all due to one of the most monumental team tries that ended a 24–all deadlock.

With injury time approaching, the French kept the ball alive for more than two minutes, testing the Australian defence first on one side of the field and then the other. On numerous occasions, it appeared that the persistent Australian defence would end the French symphony, but they kept backing up, recovering the ball every time it appeared to be lost.

Eventually the ball was delivered to France’s masterful fullback Serge Blanco, who ran here, there and everywhere, repeatedly

changing direction and somehow evading a tackle from Australian hooker Tom Lawton to lunge over the line for the most cherished of victories, knocking Australia out of contention in the process.

Every dedicated supporter of rugby now claims they were at Concord Oval that day. Many are having themselves on, because the official attendance was a paltry 17,768.

Australia wakes up to itself

The victory of the Australian team, the Wallabies, at the second World Cup in 1991 didn't just shake up the tournament, it also shook Australian Rugby out of its slumber. It was the most critical moment in the history of the game since it first began to be played in Australia. Through the efforts of players like winger David Campese and centre Tim Horan, the Wallabies won millions of new fans throughout Australia, who for well over a month had stayed up until the early hours watching them knock over the world's best.

Not that the supporters back home didn't experience the full range of emotions as they watched the Wallabies progress through the tournament. They experienced drama in the quarterfinal against Ireland — which Australia should have lost, triumph when they rolled the over-confident All Blacks in the semifinal — and relief when the Wallabies held on in the final against England, who had strangely decided to totally change their game plan.

When the Wallabies returned to Australia, they were astounded by the reception. On the morning of their ticker-tape parade along George Street in Sydney, the players and management honestly didn't think anyone would attend. Instead the route was crammed with thousands of rugby fans — old, new and converted. Australian Rugby has kicked on ever since that defining moment.

Spiking the coffee

Controversy erupted in the lead-up to the 1995 World Cup final between New Zealand and South Africa, when the New Zealand All Blacks believed they had been deliberately poisoned at their Johannesburg hotel. All Black coach Laurie Mains was told that a woman ‘with a name something like Suzy’ had been sacked by the hotel after she admitted she’d been paid to put a substance in the tea and coffee served in the All Blacks’s dining room.

Because most of the team was struck by illness just days before the final, it seemed unlikely to be accidental food poisoning. Only three members of the New Zealand starting XV weren’t affected; they’d all been late for the lunch where the contaminated tea and coffee was served.

Strange that this crucial incident wasn’t mentioned in the flawed but highly successful movie *Invictus*, which chronicled Nelson Mandela’s involvement in the Springboks World Cup triumph. Mandela’s involvement was important, but the effect of so many New Zealand players being sick on match day — a major factor in South Africa winning that controversial final — can’t be overlooked. Then again Hollywood has a way of glossing over crucial facts in search of the syrupy ending. What can’t be disputed is, just as the movie showed, the triumph had the desired effect of bringing together a divided nation — who celebrated as one, revelling in the fact that in its first World Cup since being allowed back into international rugby, they’d again showed they were the number one rugby nation.

Beware low-flying aircraft

Ask any one of the spectators who were at the 1995 World Cup final what their most vivid memory is of the game and their answer is always the same. Not the epic drama, which saw South Africa win in extra time, or even President Nelson Mandela’s stroll onto the pitch before kick-off. No, what sticks in everyone’s memory is that they

thought they were about to be the victims of a massacre. A South African Airlines jumbo jet flew about 50 metres above the Ellis Park grandstands just before the start of the game.

The incident was dangerous, frightening and downright lunacy, especially as the crowd had no idea that a jet would be whooshing past just above their heads. To add to the general terror, after the plane made its first pass, the electronic scoreboard showed it making a wide loop so that it could take another run at the stadium.

Former Wallaby forward and now journalist Peter FitzSimons was sitting beside me in the press rows that afternoon because we were both covering the game for the *Sydney Morning Herald* newspaper. We both readily admit to hitting the deck both times the plane flew over. Neither of us has ever been more scared. And, yes, it was on purpose. It wasn't the result of a crazed pilot, but a planned part of the pre-match entertainment. Only in South Africa!

That dinner, that walkout

South Africa had been excluded from the 1987 and 1991 World Cup tournaments because of its apartheid policies. South Africa returned to the fold in 1992. In 1995, with Nelson Mandela as president, South Africa was once again part of the big international rugby family.

The ranks of the South African Rugby Union were still dominated by many from the old guard, who loved to boast about the 'good old days'. That year, 1995, the South African team, the Springboks, were celebrating their momentous win at the World Cup final dinner.

A South African rugby autocrat, Louis Luyt, managed to ruin the evening by making an infamous speech. After presenting Derek Bevan with a gold watch for his 'excellent refereeing' in an earlier match won by South Africa, Luyt then totally lost the plot.

To a stunned crowd, which included the Australian, English and French teams, Luyt announced that the 1995 World Cup was the only genuine tournament because the Springboks had been involved for the first time. He said the All Blacks of 1987 and the Wallabies of 1991 couldn't label themselves world champions because South Africa had not participated in those earlier events.

All Black coach Laurie Mains recalled that the comments went down like a lead balloon. The England team gave Luyt a mock standing ovation, then all three visiting teams made the decision to walk out, such was the indignation at his speech. The next morning a high-ranking Australian official said to me that Luyt's speech was 'the most disgraceful load of crap I have ever heard'. Considering that this official had attended many Australian and New South Wales Rugby Union meetings, it was a big call.

The World Cup from hell

After five memorable World Cup tournaments, it was inevitable that one would not live up to expectations. While France proved an excellent host (in 2007), with countless spectators enjoying the delights of several weeks in spectacular venues, including the Riviera, the standard of the tournament itself left a lot to be desired. Many teams opted for a defensive, kick-oriented game, prompting countless spectators to ponder why they'd bothered attending. The early departure of Australia and New Zealand at quarter-final stage didn't help, while the final against South Africa and England was easily the most lacklustre in the tournament's history.

Thankfully, the tournament convinced rugby administrators that they had to do something to make the code more enticing and entertaining. Following that tournament, which had the detrimental effect of turning many spectators away from rugby, officials worked at

enlivening the game; in particular, providing ways to encourage teams to take a far more adventurous approach.

The All Blacks hoodoo

Without doubt, the most perplexing rugby question of the past two decades revolves around the New Zealand All Blacks continual failure to win World Cup tournaments. Although being the most dominant force in international football for the bulk of the years between 1987 and 2011, the team has just one World Cup trophy to boast about. After winning the first tournament in 1987, it has been one, long exasperating drought. Making it even more infuriating for All Blacks players, officials and fans is that on numerous occasions they were, going into the tournament, near unbeatable favourites. That was the case in 1991, 2003 and 2007 when, though appearing to be the standout team, they fell apart at the wrong times. While their 1991 campaign collapsed, due to the outright brilliance of the Wallabies in a classic semifinal in Dublin, an intercept pass taken by the Wallabies centre Stirling Mortlock in the semifinal led to their early demise in 2003, while their 2007 venture was marred by a dismal night in Cardiff, when they lost to a considerably less talented French outfit.

All these downfalls prompted waves of disbelief in New Zealand, especially so in 2007 when the tournament for them was the ultimate in wasted opportunities. Although All Blacks coach Graham Henry survived, despite a groundswell of support for Robbie Deans to take over, those involved in the 1999 World Cup disaster weren’t so lucky. The biggest shock of that tournament was when the French team humiliated the tournament favourites in the semifinal, despite being ranked 15–1 outsiders. Even the most hardened New Zealand rugby writers

were hiding their heads in their hands as the All Blacks totally lost the plot at Twickenham. The aftermath of this extraordinary 1999 defeat saw heads roll. Andy Haden, the former All Blacks forward, predicted the result would ‘rock New Zealand rugby to the core, absolutely to the core’. The biggest head to fall was that of All Blacks coach John Hart, who announced his resignation before the team returned home.

With the 2011 World Cup back in New Zealand, the pressure is on the home nation to perform and end the 24-year drought. If they don’t, the ramifications are likely to mean that Henry isn’t going to be so lucky second time around.

End Sidebar

Introducing the World Cup 2011

The tournament returns to its original venue, with New Zealand hosting the World Cup tournament for a second time. As with the Olympic Games, countries bid for the right to host the World Cup. The International Rugby Board decides which nation or nations win the right to host the World Cup. New Zealand, after lobbying of IRB delegates, won the bid to co-host the 2011 tournament, ahead of Japan.

While Japan had the support of numerous countries, including Australia, New Zealand (which appeared an inferior bid) was able to rely on many of the old guard nations, especially in Great Britain, to win the vote at an IRB meeting in Dublin in November 2005.

This victory enabled New Zealand to overcome the despair of not being involved in the running of the 2003 tournament. The 2003 tournament bid involved Australia and New Zealand. However, as New Zealand couldn’t guarantee ‘clean’ stadiums throughout the country (which means all ground advertising is removed for the duration of the tournament), they lost the right to be involved in the

hosting of the fifth World Cup tournament. New Zealand was originally to stage around a dozen matches, but after the co-hosting arrangement fell through, Australia instead became the venue for all those games.

In 2011, New Zealand plays host to all matches at 12 venues in Whangarei, Auckland (Eden Park and North Shore), Hamilton, Rotorua, New Plymouth, Napier, Palmerston North, Wellington, Nelson, Dunedin and Invercargill for a tournament starting on 9 September, and not ending until the final on 23 October.

The matches are spread right across the North and South Island, with the All Blacks finding themselves on a road show, having to play pool matches in Auckland, Hamilton and Wellington. Defending champions South Africa are involved in pool matches in Wellington and Auckland. Australia, meanwhile, flits between Auckland, Wellington and Nelson, before the finals in Wellington and Auckland. ***Note:*** Christchurch was one of the original venues, but lost its right to host matches in March 2011, due to the extensive damage caused by the city's devastating earthquake.

Lining up the favourites

The 2011 World Cup is a 44-day tournament, starting and ending at Eden Park. The opening match is between New Zealand and Tonga on 9 September, with the final on Sunday, 23 October. The clear favourite is the host nation — with the All Blacks dominating international rugby for the past three seasons. They have the advantage of boasting several of the best rugby players in the world, including the premier five-eighth Daniel Carter and its leading openside flanker Richie McCaw. McCaw is also the standout captain in world rugby, and at World Cup time such a leader is a crucial factor — as shown by England skipper Martin Johnson's dominance at the 2003 World Cup.

New Zealand’s greatest threat is Australia, who have in recent years opted for a youth policy, transforming the look of their team by introducing numerous exciting youngsters, including flanker David Pocock, halfback Will Genia, five-eighth Quade Cooper and fullback Kurtley Beale. Australia showed their true capabilities when they defeated New Zealand in Hong Kong late in 2010; but, it must be remembered, this triumph followed ten straight losses at the hands of the All Blacks. Between 27 July 2008 and 29 October 2010, the Wallabies failed to win any games against their Trans Tasman foes. Nonetheless, the Australian team is a definite semifinal candidate, because their pool draw is an easy one.

While South Africa appear to be an ageing side, England are the biggest threat from the north. As shown against Australia at Twickenham in late 2010, England have the versatility — being able to mix the physical game, to overhaul more stereotyped opponents. France, one of the more unpredictable teams in world rugby, have a more difficult pool, but should also make it to the semifinals. The French often struggle away from home but, if they maintain their composure and produce several more match-winning rugby players (which they have a way of doing every season), they’re set to provide some surprises.

Looking at the likely lads

Key players at the 2011 World Cup include New Zealand five-eighth Daniel Carter and his captain Richie McCaw. This pair has the ability to give New Zealanders the trophy they’ve waited so long for. Another important factor is likely to be the impact that the former Australian rugby league player Sonny Bill

Williams (who controversially left the Canterbury Bulldogs club in Sydney to cross codes and play in France) has in the All Black colours. A dynamic attacking player, he has the ability to transform the tournament.

New Zealand’s biggest threat appears to be the Wallabies, who are beginning to get some dividends through pursuing their youth policy. A transformed team is prompting them to play with great adventure, and when Will Genia, Quade Cooper, Adam Ashley-Cooper and Kurtley Beale are ‘on song’, they’re easily the most unpredictable, exciting and resourceful attacking line-up in world rugby.

South Africa will be relying on their old guard, in particular their ageless second rower Victor Matfield, but their most crucial player could easily be their five-eighth Morne Steyn, who may not be flashy, but is a reliable pivot, and one of the best goal kickers in the tournament. And goal kicks have a way of determining World Cup winners.

Begin Sidebar

Lights, action . . . and time to party

Anyone planning to watch the 2011 World Cup from start to finish — pay attention. The most important bit of advice I can give you is to rest up now, because you’re not going to get much rugby downtime (that is, sleep) between 9 September and 23 October 2011.

Rugby supporters in the southern hemisphere can expect long days and nights watching games played sometimes in the afternoon but mostly in the evening, while those in the northern hemisphere are going to do it tough because the games are on television from the early morning.

Prepare to live on only a few hours’ sleep a day while the tournament is on: Rugby fans find themselves unable to stop

watching the spectacle of a never-ending avalanche of tries and exhilarating moments.

Above all, expect the unexpected. Each tournament throws up surprise results and one giant-killing team. Warn your unenlightened friends (if you have any friends who don’t follow rugby) that you intend watching every game, so they might as well write you off their social calendar.

Holding a rugby party or two for your like-minded friends, though, is a really smart idea. That way you can all get together and watch the games on television to cheer your favourite national side to victory — or oblivion.

You can easily find out the World Cup schedule by checking some rugby websites, such as Rugby Heaven.

Check the schedules, find out when your team is playing and start writing the invitations. Come to think of it, have a copy of *Rugby Union For Dummies* available for a game of rugby trivia during the breaks!

End Sidebar

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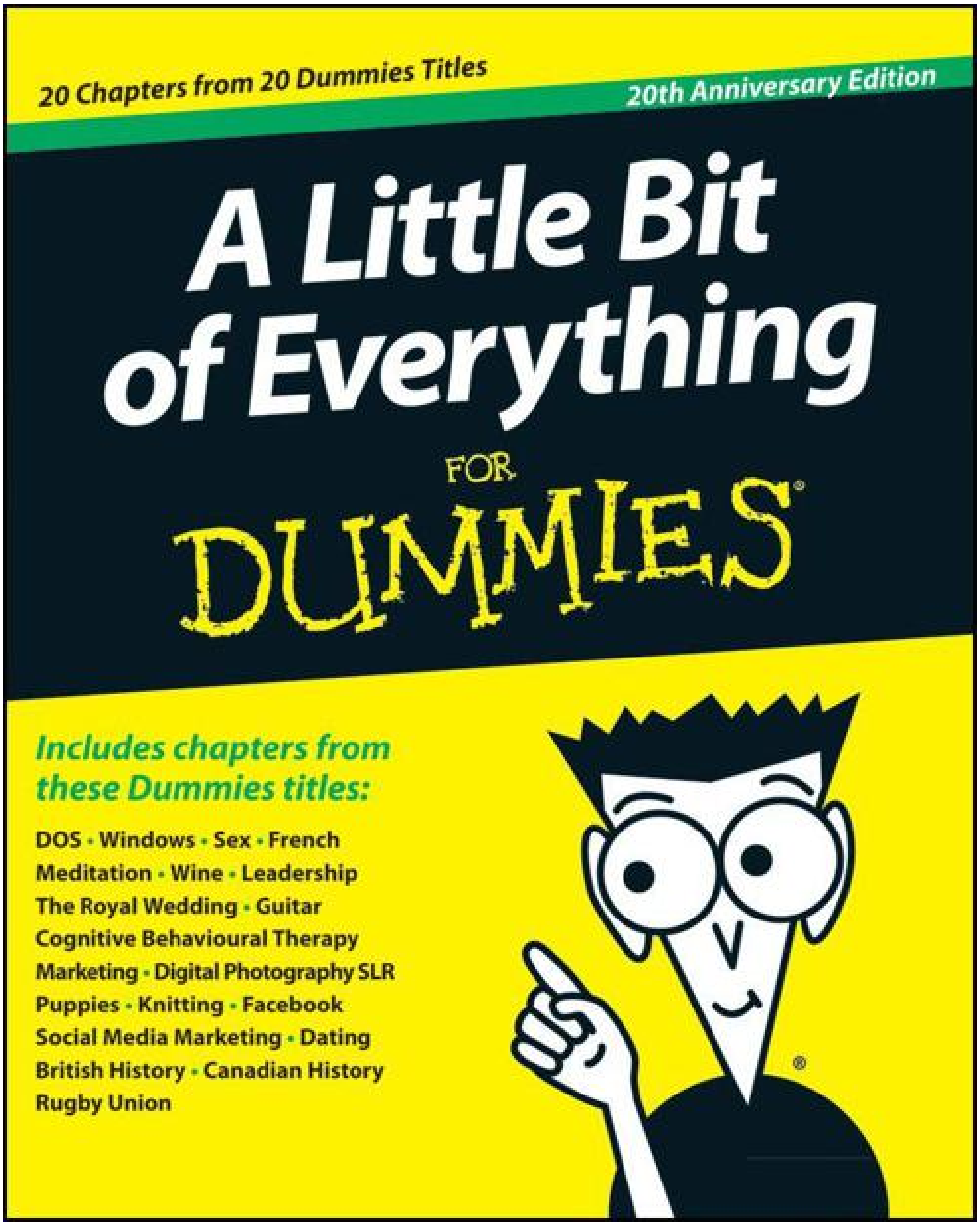
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